

Music and Pictures, by S. L. Rothapfel

DRAMATIC MIRROR

MARCH 31, 1917

PRICE TEN CENTS



MOLLIE KING
In New Pathe Serial

Jessie Bonstelle Talks on Stage Stock



THIS WEEK'S MIRROR COVER

Mollie King, whose picture appears on this week's cover, is the star of Pathe's new serial, "Mystery of the Double Cross." Judging from the opening installments of this production, the prophecy of the Pathe management that Miss King is destined to become one of the most popular of screen personalities is in a fair way to being fulfilled, for she photographs beautifully and displays a marked talent for artistic character interpretation.

Her first work for Pathe was in "Kick In," a Gold Rooster play which won immediate favor and added much to the prestige of the actress, who has yet to celebrate her twentieth birthday anniversary. As a child, Miss King played with Maxine Elliott in "Her Own Way." She also appeared in "The Royal Family," "The Little Princess," "The Winsome Widow," and "The Belle of Bond Street." Later, with her sister Nellie, she entered vaudeville, where her clever imitations scored.

Thus with drama, musical comedy, vaudeville and motion pictures Miss King has profited by a varied experience. Incidentally, it may be remarked, she has been successful in each field.



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, MARCH 31, 1917

No. 1997

INTERPRETATIVE MUSIC IS NEEDED

Foremost Authority on Exhibition of Photoplays Gives Valuable Pointers to Managers of Houses Large and Small—Quality, Not Quantity, the Requisite—One Good Pianist More Desirable Than a Mediocre Orchestra—First Class Composers

Becoming Interested

By S. L. ROTHAPFEL

In touching upon music for the moving picture I realize that I am treating a subject that is of the utmost importance in the development of the photodramatic art. Music is the missing link and supplies to the picture what the voice does to the legitimate drama. By that I mean that music must be interpretative. I mean that the day has come when our greatest composers and musicians are taking the music for the motion picture very seriously and I expect to see some remarkable developments along this line within the next year or so.

I say, with perhaps pardonable pride, that we have developed music for the picture as an interpretative power greater than has any other theater presenting that form of entertainment. It took nerve and a lot of courage to install and maintain an orchestra of forty men such as the Rialto has, but the results have thoroughly justified the experiment and today we would not consider cutting one man out of our orchestra. Our orchestra has justified itself, not alone as a means of interpretation, but as a creator of atmosphere, a stimulator, an educator, and inspiration to, not alone immense audiences, but to the staff itself. I defy anyone to be about the theater for, say a period of more than four months, without feeling the effects and influence of the music. The public does not realize the amount of care and the painstaking effort that is necessary to prepare the music for the entertainment at the Rialto. It has come to be a feature that takes rank only second to the picture itself.

Spend Money on Music

We have been able to maintain our high standard only because of the excellence of the music. My advice to every exhibitor would be to spend as much money for good music as he thinks he can afford. I mean by that, not number of men, but quality. I have known exhibitors who have heard the Rialto orchestra to go back to their respective communities and get an aggregation of men almost equal, numerically, to our own, but they would invariably return with the comment, "I don't understand it but our orchestra does not sound like yours."

Of course it doesn't. First we obtained the very best men we could find; then we got a conductor of repute and ability to direct them; then we commenced the work of building up, of establishing the routine, and developing the tonal quality, always striving to keep in the men the spirit of co-operation. We don't treat them like just so

many hired men but like artists. We make the atmosphere behind the scenes attractive. We give them a word of encouragement when they do something out of the ordinary and pretty soon they begin to do many things out of the ordinary with the result that encouragement and praise come, and today I dare say that if a man in the orchestra did not play his part he would get his first censure and "call-down" from the men in the orchestra themselves.

No Set Rules

I do not believe that there should be any set rule for musical interpretation to pictures because after all no two musicians interpret alike and it is merely the intelligence of the conductor (or of the manager himself if he directs the theater and orchestra) that counts.

We have made an orchestra study of it here, and I say without fear of contradiction that we have enhanced the value of a great many pictures by their musical settings, and this is particularly true of the scenic and topical films. A concrete example is shown by "Mothers of France" which we ran recently. There wasn't a paper in New York that didn't speak well of the music and the inspiring effect it had. Every exhibitor can accomplish the same result if he takes pains and is enthusiastic.

I would rather have only one pianist and a good one than an orchestra of fifteen poor musicians. If you cannot afford five men, get three, but have them good. Avoid the so-called mechanical musician. Try and make them take an interest in the work. Encourage them for original ideas. Inject some spirit into them. Make the music sound as though they felt like doing it and really loved it and were not, as is the case in a great many theaters, just playing because they had so much time to fill in.

Music to Influence Direction

I am going to have larger orchestras some day and I would like to see the time when the influence of music will have a decided bearing upon the direction of motion pictures. For instance, the flashback and the dissolve will not be necessary if the proper musical setting is given the picture. You can suggest by a little theme what the man might be thinking of as he sits in front of the fireplace, for example. Then again, you can create a world of sympathy by being in sympathy with the subject yourself and pouring out your heart, as it were, to your auditors. There are so many angles, so many possibilities, so many ideas and different ways to do this thing properly. There

is a great demand for good music and good musicians, and composers and men who know construction and who have inventive ability.

There are very few musicians to-day in this country who will not admit that the moving picture has been a great influence for good music. In fact it has been a greater influence toward better music and a more effective teacher of good music than all symphony orchestras combined have been in the last fifty years. I mean by this simply that the picture has demanded a better sort of music and the demand, in a measure, has been met and, not alone in the big cities, but in every small town, orchestras are to be found. The people are no longer whistling cheap ragtime hits of former years, but they are now taking excerpts from the operas and other better music and they are more familiar with it.

JESSIE BONSTELLE ON STOCK

Manager of Many Successful Companies Has Faith in Melodrama and Distrusts New Plays

No one is probably better acquainted with the theatrical business as it concerns the management of stock companies than Jessie Bonstelle. For several years she has operated stock organizations in Buffalo, Detroit, Toronto and other cities; she has been closely identified with the Municipal Theater in Northampton, Mass., where a repertory policy has been successfully maintained; she is even familiar with the production of new plays in stock, having tried out comedies and dramas in various cities for metropolitan managers. Her experience qualifies her to speak authoritatively upon the relation of stock to the actor; of the possibilities, artistic and commercial, of stock productions.

It is her opinion that stock is a tonic—a necessary tonic—which should be prescribed for all actors who appreciate the advantages as well as the need of relaxation and variety in their work, and who are desirous of obtaining a distinct and substantial aid to the advancement of their art.

Stock is Broadening

"Stock is no place for the lazy actor," said Miss Bonstelle to a *Mirror* representative, "but for the player who demands variety in his work, who is ambitious to broaden his artistic feeling as well as to conserve his Winter savings, it affords genuine relief and assistance. Stock with its continual rehearsals, its

Don't Trust to Luck

Owing to the cost of print paper that has increased approximately 100 per cent. in the past year, *The Mirror*, in common with other publications, has taken steps to avoid wastage. With this end in view a new arrangement has been made with newsdealers.

To make this arrangement a complete success, *The Mirror* asks the co-operation of occasional as well as regular readers. Do not rely upon buying *The Mirror* at any newsstand you happen to pass. You may be disappointed.

There are two ways of making certain of receiving your weekly copy promptly. Place a standing order with a dealer, or subscribe, that *The Mirror* may be mailed to any address designated. Subscriptions may be entered with dealers, or sent direct to *The Mirror* office.

Some day when I have a little more time I am going to write an exhaustive treatise on the music for the motion picture—the interpretation. It will take a great deal of space, therefore it cannot be done at this time.

(Continued on page 5)

tax upon one's resourcefulness and versatility of art produces a mental alertness which is of undoubted material advantage upon the return to the legitimate field. Most actors are glad to obtain engagements in Summer stock companies, especially if they have been playing one role continuously for a year. They appreciate the beneficial influence that accompanies a weekly change of bill. They know they must give sincere conscientious performances each week, otherwise they are discharged. Hence the development of mental vigor, of versatility, of ambition."

Miss Bonstelle explained that she dropped in at a recent performance of an established success on Broadway and noted that the actors were playing their roles in a jesting, desultory manner, which, if continued would soon mean the end of their season in New York.

Serious Effort Required

"Such manner of playing," she said, "would not be countenanced in a stock company for a day. It was a disgraceful performance, reflecting not only upon the actors engaged in it, but upon the manager of the production. It indicated that he too had become careless and indifferent, else he would make it a practice to watch a performance occasionally."

"Is the presentation of stock as popular to-day as ten years ago when motion pictures had not begun their triumphant

(Continued on page 7)



PLAYERS IN "THE CASE OF LADY CAMBER."
Lyn Harding, Sydney Shields, Mary Boland, W. L. Abingdon.

AS WE WERE SAYING—

By Mademoiselle Manhattan

MAUDE ADAMS' success in "A Kiss for Cinderella" has made it necessary for her engagement to be extended and again extended until it looks at present as if lovers of her exquisite and "different" art would compel her to remain chez-elle at the Empire for the rest of the season.

And no one seems half so happy over this enormous success, as the actors and actresses who are proud of Miss Adams because she is Miss Adams. I never knew a man with so apt a definitive gift as the late Mark Twain, and yet even that master of the dictionary failed to be able to find any terms for describing the bright art of Maude Adams. So who am I that I should be ashamed of an inarticulate inability to tell what there is in her work that accounts for its charm and appeal.

But it isn't the evanescent charm of her Maudery or her Adamsness for which our whole profession loves the star of Cinderella, but for her magnificent gift of great heartedness—the simple, fine bigness of her.

A few weeks ago a very brilliant actress, now fallen upon evil and bitter days, made known to Miss Adams, whom she had never personally met, the fact that inability to meet the dues on a pawn ticket stood her in danger of losing a beautiful and highly-prized diamond ornament which she had hypothecated for a loan of three hundred dollars. Scarcely had her letter reached Miss Adams, before a prompt response not only released the jewel, but assured the distressed actress that her sister in art felt it a great honor to be allowed to restore the treasure to its owner. "Honor!" isn't that a wonderful word to take the bitterness out of the irony of helpless, hopeless want?

Quite disquieting letters from London have told recently of Doris Keane's enforced absence from the cast of "Romance" by reason of serious illness.

Nearly two months Miss Keane remained in Bournemouth or Torquay or one of the Southern resorts of the English Riviera, and friends here were filled with apprehension as to her condition. A letter just received from Louis

Nethersole mentions Miss Keane's return to the Shaftesbury Theater and her role in the Sheldon play, quite as a matter of course. Enclosed was a photograph of our own star, which forces me to conclude that the reports of her illness were only circulated to deceive. From the evidence of the photograph I believe that instead of languishing on a bed of pain, Miss Keane—the sly young thing—was secretly taking a beauty cure.

Her portrait looks like that of a girl in her earliest twenties, and the supple slimness of her figure suggests the perfect health of a symmetrical young Diana.

Isn't it a joy to see Looie and Cho busy again already on Broadway?

Looie, of course, is Lew Fields when his English isn't broken, and Cho, when his native tongue is in no need of repairs, is little Joe Weber. Mr. Weber, of course, leapt gaily into the limelight's happy glow with the season's knockout in "Eileen," which he produced with all the perfect understanding and all the

opulent lavishness that won him a jingling pair of golden spurs as the producing manager to whom we owe "The Climax" and "The Only Girl." His latest production delights the eye and tickles the ear, and its high ethical mission is, no doubt, to put Victor Herbert in the millionaire class where he belongs.

And Looie is about to leap into our midst with a lavish production of "Bosom Friends," in which he will be supported by our foremost John Mason and our most distinguished Irene Fenwick.

It takes Cho and Looie!

A Herbert Brenon premiere these days takes on a smart sort of first night interest that is unique in the world of film productions.

Not only do the invitation cards bear the same little notification, "Motors at ten-thirty" that friend Gatti-Casazza places upon his cards for "repetitions generales" at the Metropolitan Opera House, but flowers fill the lobby of the Broadway, and honest-to-Selnick footmen stand around just as they do at the yellow brick house next door. And the first-night audiences embrace every dramatic celebrity known to stage or screen. At Florence Reed's debut in "The Eternal Sin," last Sunday evening, the most fashionable of Lenten gatherings packed the theater, and evening dress with all the family jewels dazzled one's vision until the lights went down.

In these days when Victor Herbert is turning out light opera of grand opera impressiveness, and Reginald de Koven is showing, at the Metropolitan Opera House that he is capable of writing a grand opera of musical comedy caliber, it is possibly of more than passing interest to know that Henry Hadley, who is by some critics looked upon as the White Hope of American grand opera, has just completed a score which has been accepted by Maestro Campanini for production next season by the Chicago Opera Company.

Unlike Mr. de Koven's "Canterbury Pilgrims" Mr. Hadley's score is not burdened by one of those librettos of Percy Mackaye's that would drag the muse of any composer down from the inter stellar spaces where musical inspiration is supposed to reside.

So please be prepared for the possible news that the Great American Opera has arrived, when you read the Chicago papers next October.

There is a popular Lamb who has bought more fluid "squarers" of late

than have been dispensed over the prescription counter at the popular fold whose post office address is 130 West 44th Street, since Douglas Fairbanks became a proud father some seven years ago.

I am far too noble to disclose the name of the Lamb who thus sought to wash away the stain of a joke on the part of a fascinating actress, but I cannot help telling you the story.

It seems that the actor had long paid court in vain at the shrine of the actress. Recently, despairing of his suit, he turned his eyes in other directions to the amused discomfiture of the vainly pursued one.

At a recent gathering of the clans at a dinner party given by the wife of a celebrated manager, the two happened to be seated next each other at table, and the actor by way of conversation picked up a little dish of salted nuts and handed to his neighbor saying, "Will you accept a stylish and beautiful nut?" "This is frightfully sudden," was the reply in a loud clear tone, "but I consent to be yours." And the Lambs are laughing at the pleasantry yet.

PLAY OF IRISH PEASANTS

A play of Irish peasant life, "The Grasshopper," by Padriac Colum and Mrs. Washburn Freund, from the original of the Baltic poet, E. V. Keyserling, will be produced soon under the direction of B. Iden Payne.

The play is in four acts and will be interpreted by a large cast, including Eileen Huban, Jane Ross, Lillian Jago, Mrs. Dudley Diggs, Nellie Peck Saunders, Yvonne Jarette, Evelyn Roeder, Adele Klauer, Helen Ryan Merriam, Esther Mendel, John P. Campbell, Thomas Donnelly, Ashton Tonge, Philip Tonge, Charles Webster, F. K. Cowley, Philip Loeb, Warren F. Hill and Edward Bradley.

A DRAMATIC INNOVATION

Probably the most daring event of the entire dramatic season will take place at the Garden Theater on April 5, when Mrs. Hapgood presents her program of three one-act plays by Ridgely Torrence, directed and staged by Robert Edmond Jones and acted by colored players. All three of the plays were written expressly to be played by colored people. Two of them, "Simon the Cyrenian" and "The Rider of Dreams," have never before been produced; the third, "Granny Maumee," was put on for one performance by the Stage Society several years ago, when it made a deep impression.



SCENE FROM "EILEEN," THE NEW HERBERT-BLOSSOM COMIC OPERA

THEATER MANAGERS DEFENDED

Society Is Blamed for Prosperity of Agencies Selling Tickets at Prices Above Box-Office Rates

(Much has been written about the injustice of conditions whereby theater patrons, unable to purchase tickets at the box-office, are obliged to pay advanced prices at agencies and hotels. It is the fashion to place all blame for this situation on the shoulders of the manager. A. Toxen Worm, whose experience places him in a position to express the viewpoint of the producer, presents another side of the case.—Ed.)

By A. TOXEN WORM.

Ticket buying in New York is almost as difficult as orchid picking in Peru. This, however, is not due to any fault of the New York managers, although they have shouldered the blame for the last years. The state of affairs is solely due to the attitude of society, which out of a sense of laziness prefers to buy seats for the theaters at an increased price at hotel agencies, or other ticket branches, where a line of credit can be established, rather than at the box offices of the theaters, where they must pay cash.

The box-offices in the theaters, of course, must be operated on a cash basis, inasmuch as the accounts between the house and the attraction are settled for cash after every performance, or at the end of the week, but a man or woman, whose credit is good, may go to any hotel agency in New York and open an account for theater tickets, payable either at the end of six months or at the end of a year. It is, of course, much easier for the young person to call up McBride's or Tyson's, and tell them to get two seats for such and such a theater, without inquiring as to the premium which the agency will impose, and then have father settle the bill at the end of the year.

The legitimate premium to be charged for any ticket is fifty cents, which will cover the office expenses and rent connected with the operation of the agency, but the ticket agencies themselves, state that they are entitled sometimes to charge two and three dollars in advance on each ticket because of the risk they incur in buying many hundred tickets nightly outright for a number of weeks for a certain attraction. This, of course, is a gamble, because the attraction may not succeed, and then the hotel agencies are left with a number of tickets on their hands which they cannot sell.

The managers feel that they are entitled to sell the agencies as many

tickets as they like, as long as they pay outright for them, on the same principle that a purchaser goes into a store and buys all the articles he wishes, as long as he pays for them and takes them away. The agencies also, of course, feel that they must be recompensed for extending credit and carrying accounts for six months or more. In obedience to public clamor managers at various times have made a number of attempts to sell tickets for theaters only from the box-offices. It is only five years ago that the Messrs. Shubert organized a special messenger bicycle service, whereby the tickets would be delivered, free of charge, by their own couriers, to any address in New York, if the people would come to the box-offices and buy their tickets. These managers even went so far as to refuse to sell tickets to any hotels or any branch ticket agencies.

The experiment was not a success. The people of New York were too indifferent. They did not want to go to the box-offices to pick out the seats, or to transact their business at the window. The women preferred to call up their

and also giving to Mr. Edwardes the necessary funds for his productions.

Fortunately, the New York managers are not in the same position. The well-known firms are all capitalists, and do not require the aid of outside financiers. But as long as society people prefer charge accounts to paying cash for their tickets, there will be no change in the hardships connected with getting choice seats for a theatrical success in New York.

An amusing incident happened the other day, when a manager of one of the smallest theaters in New York, at whose house one of the biggest theatrical hits is being played now, was compelled to pay six dollars apiece for two seats for his own performance, because the hotels themselves had bought all his tickets outright for ten weeks, and the only way that he could secure two tickets was to go to a hotel agency and pay six dollars apiece for the tickets, which he had sold for three dollars apiece.

"OUT THERE" NOW PLAYING

Laurette Taylor, who closed a seventeen weeks' engagement in "The Harp of Life" at the Globe Theater, March 24, opened at the same theater, March 30, in "Out There," another play by J. Hartley Manners.



VIOLA KNOTT,
With Clifford Devereux Players.



KATHERINE CORNELL,
Washington Square Players.



LAURETTE TAYLOR,
Appearing in "Out There."

HITCHCOCK IN "SOME"

Comedian Hopes to Bring Play to New York for Brief Season

Before the heated spell lessens the enthusiasm of the 1916-17 season, Raymond Hitchcock plans to appear in a new play which bears the rather nondescript and economical, as far as electric lights go—title of "Some." Thus far but few of the details of the enterprise are known, but it is highly probable that Mr. Hitchcock will make the production on his own responsibility. Anyhow, Charles Dillingham, his manager, is not concerned in the venture.

At present the comedian is appearing in "Betty," in Chicago, and his idea is to present "Some" in New York, for about six weeks at the end of "Betty's" run.

INTERPRETATIVE MUSIC IS NEEDED

(Continued from page 3)

Advice to Exhibitor

My one plea again to the exhibitor is this: If you can only afford one piano or one instrument, have that instrument the best you can get, consistent of course with what you can afford, and pay more attention to the musical end of your entertainment. It will be a revelation to you. A great many small houses would profit merely by having an upright piano with the hood up and some palms around it with a pretty lighting effect. Have a man or woman pianist in evening dress play upon the audience as well as upon the instrument, and improvise and interpret the pictures and show creative powers. He could create an atmosphere in that theater that would change it, no matter how shoddy or how cheap it was and after all, the atmosphere is the thing that counts. It is very elusive, but I maintain that you could create atmosphere inside of four plain walls if you knew how to do it. If you put all the decoration in the world in it, it would not create any atmosphere if you didn't know how to go about it. You have

got to know how, and if you don't know how you must learn.

The moving picture is no longer the entertainment of the illiterate only; but is rapidly taking its place in the world of arts and the man who first realizes this and individualizes and performs his work better than the other fellow is the man who is going to survive, because after all the evolution of the picture is rapidly coming to the point where its future will be decided by the survival of the fittest.

INJUNCTION NOT GRANTED

Justice Delehanty of the Supreme Court last week denied the application of Mrs. Amy Ongley, widow of the late Byron Ongley, for a preliminary injunction to restrain the production of "Cheating Cheaters," and to prevent Mr. Woods from paying royalties to Max Marcin, the author. Justice Delehanty said that while not expressing any opinion on the case as to its final outcome, he frankly believes that the claims of the plaintiff are not so certain of success as to warrant an injunction.



ALICE HASTINGS,
Of "Turn to the Right."

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"
LYNDE DENIG, EditorEntered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.
Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canada, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

DINNA YE KEN?

BEFORE this issue of the MIRROR has reached its readers the date for Spring will have been advanced and the sap will have felt the thrill of life. And there is a certainty beyond those facts. It is the odor of the tan-bark that breaks out of the arena of Madison Square Garden. The roar of the denizens of the forest, most of whom were born in captivity; the aggregation of happy freaks; the spangled pageant—did you ever see any other sort? And the blare of the band. It is the foreword to the hamlets and towns and other cities beyond, up and down, to get ready, to fall in, to store up their peanuts—the absolutely certain advent of the Vernal. Yes, the circus has come to the great city to get its start.

MANAGERS WHO MAY BE RUSSIANIZED

WHAT happened in Russia the other day is apt to happen to every profession, to every line of business, to a greater or less degree. The meaning is that when people grow tired of anything which they think is interfering with their rights, they will reverse conditions.

In our own country, especially, we have unconsciously grown into the idea that every one is entitled to the liberty of doing as he pleases and that none must challenge the right. "This is a free country," is shouted frequently, and carried too far.

Loyal as THE MIRROR is to the profession of which it is the mouthpiece, it is almost persuaded to believe that the idea mentioned has a strong hold on some theatrical managers. We do not assert that the managers cling to this idea through any desire to dictate. Every manager is a law unto himself until that law interferes with the rights of his patrons.

For some time there has been a growing belief in the minds of theatergoers that they are entitled to an equal showing with patrons, who, preferring additional expense to inconvenience, purchase tickets from speculators, agencies and hotels. The press of this city contains complaints of this character every day in the week. Some of these complaints are faulty, but that many of them are well founded must be admitted.

The manager who deliberately persists in denying to his regular patrons the right to which they are justly entitled will have the cobwebs brushed from his eyelids some day. There is no monopoly in this great land which cannot be Russianized when the people assert themselves. No manager in New York has a cinch on his business.

BURIED FROM "AROUND THE CORNER"

WE do not know how many stories have been printed about "The Little Church Around the Corner," the quietude of which modestly challenges the thunder of the great city a half-block away. But here is one we are giving you for the first time:

Not many days ago DAISIE MARKOE was buried from there. The rector, the Reverend Dr. HOUGHTON, left a sick bed to read the Church's impressively beautiful service. In the preannouncement of the service old actors and others of the profession were invited to attend. Only two were present, and they belonged to a school that is over, but neither ever knew DAISIE MARKOE. This may serve to remind you of what RIP said. If you recall it, you know it is the truth.

Not many, it may be assumed, remember DAISIE MARKOE. And yet it was only fifteen years ago that she was known in the smaller cities and towns

where she played her own comedy company. Her mother, FRANKIE GONZALES, and she was an actress, is still living in the old home at Pittsfield, Mass., and recently she passed her ninety-second birthday. She and DAISIE were among the first members of the Actors' Fund Society. Both quit the stage long ago. But they kept up their membership in the Fund, not because they ever expected to be beneficiaries, but because they loved the profession.

When DAISIE MARKOE realized some months before her death that the end was in sight, she wrote to the Fund asking that she and her mother might be buried in the Actors' Fund plot. There was no necessity for this, because the mother and daughter had saved enough to prevent any appeal to charity. The request was a bit of that rare thing in this time—sentiment. They wanted to rest among those who had played their part, on whom the curtain had fallen forever. The request was granted, and there they took the body from the Little Church.

A few days after the interment DAISIE MARKOE's will was opened. Among the bequests was one for \$500 for the Actors' Fund of America. MILTON NOBLES, whom every playgoer must remember, told the story to THE MIRROR. And in a reflective mood he added:

"If some good genii could breathe a scintilla of that spirit into the make-up of the present generation of actors, it would not be necessary for the Actors' Fund to be forever appealing to the general public through benefits and fairs for means to support their great charity."

HEARD ON THE RIALTO

The unconscious humor of the program of "Eileen," which states that the production of the Herbert-Blossom operetta has been made under the direction of the Erin's Isle Company (Joe Weber, Lawrence Weber and Max Weber), is being appreciated along Broadway. We would not be surprised at all if some day William A. Brady, George M. Cohan and James K. Hackett would stand sponsors, under the name of the New York Company, for an operetta bearing the title of "Rebecca."

The sight of Victor Herbert leading the orchestra on the first night of "Eileen" was, indeed, inspiring. The energy and enthusiasm with which he conducted, in order that his musicians might appreciate every mood of his militantly melodious score, must have brought an unrestrained pride to the hearts of several Friendly Sons of St. Patrick, who sat in a stage box. Indeed, more than one of them must have declared later to his interested household: "Herbert didn't lead with a baton, he used a shillalah."

P. G. Wodehouse, who between writing dramatic criticisms for *Vanity Fair*, finds time to write lyrics for half a dozen New York musical successes, has been discovered by a press agent in advance of "Have a Heart," as a man of a thousand pseudonyms. It seems that accustomed as he is to write the major portion of *Vanity Fair*, Mr. Wodehouse has ingeniously selected a wide list of names in the hope of concealing his monopoly of the reading matter of the magazine. His winter home is located in Central Park West. Therefore he uses the name of C. P. West for humorously philosophical articles. In the summer he lives at Brook Haven. And, therefore, under the name of P. Brook-Haven he wields a satirical pen directed at current dramatic foibles. Then he has recourse often to Pelham Grenville, of which names the familiar P. G. form the initials.

Suppose Mr. Wodehouse's efficacious pseudonym scheme had been applied by other authors, not to conceal a possible monopoly of certain reading matter, but to cover up inferior work, how comforting it would have proved to our illusions! We will leave it to any reliable dogmatist of the drama if our fond illusions would not have been fonder had Mr. Shaw's "Overruled," Mr. Broadhurst's "Fast and Grow Fat," Mr. Sothorn's "Stranger Than Fiction," and Mr. Hopwood's "Our Little Wife," been written under pseudonyms, secure and impregnable.

An enterprising London theatrical chronicler has just discovered that Shelley was at one time an actor. Why doesn't some one discover that a world-famous actor was at one time a poet?

HIGH COMEDY IN CHICAGO

A correspondent writes of the following theatergoing experience in the Western metropolis:

"Time, Sunday, March 4. Place, Cort Theater, Chicago. Attraction, 'Good Gracious, Annabelle.' At 8.15 theater crowded to the doors. All seats occupied. An organ began playing down where the orchestra used to hold forth. After two or three selections the audience grew nervous, awaiting the rise of the curtain. At that moment a large man in the top gallery was seen to stand up and call to the rest of the people to clap their hands and drown out the music made by the organist. Gallery began cheering and whistling. This attracted people on first floor in the front seats and boxes and they started to applaud the large individual, who, wearing a broad smile, still clapped his hands.

"About this time the house became quiet and the man in the gallery said: 'Ladies and gentlemen, there is a little delay owing to lack of lubrication.' This brought a general laugh and more applause. Ushers began to rush about to locate the man causing all the disturbance. At this juncture he began to sing, 'How dry I am!' More laughter and applause. At this moment, 9.05 p.m., the curtain started upwards with everybody in good humor as a result of the comedian in the gallery."

NEW PLAYS IN NEW YORK

WASHINGTON SQUARE PLAYERS

"Plots and Playwrights," Comedy in Two Parts by Edward Massey, Produced Under the Direction of Edward Flammer; "The Poor Fool," One-Act Play by Hermann Bahr, Translated by Mrs. F. E. Washburn-Freund, Staged by Edward Goodman; "Sgnarelle," One-Act Farce by Moliere, Translated by Phillip Moeller, and Produced under his direction.

The players: Ole Stadstad, Phyllis Critcherson, Ralph Bunker, Jean Robb, Ralph L. Roeder, Helen Westley, Charles H. Meredith, Florence Enright, Arthur E. Hohl, Katherine Cornell, Ruby Craven, Alice Radier, Philip Tomas, Edward Kaiserit, Robert Strange, T. W. Gibson, A. E. Gillette, C. N. Hare, Frederick Rider, Marjorie Vonnegut, Jose Ruben, Margaret Mower, Elinor M. Cox, Gwladys Wynne, James Terbell, Frank Longacre.

That large, radical and successfully ambitious organization known as the Washington Square Players gave on March 21 the first performance of the fourth bill of their third season, composed of a two-act play and two one-act plays. Those responsible for selecting the offerings fulfilled their function insofar as variety is concerned, although the plays are of uneven merit. The acting, however, commands respectful attention.

"Plots and Playwrights," written by Edward Massey, a young Harvard graduate, is a brilliant satire on pot-boiling playmaking in the vicinity of Broadway and Forty-second Street. A young and successful dramatist has been commissioned to dash off a play within a month's time and he is suffering from a lack of ideas. A short-story writer happens along, the meeting occurring on West 11th Street, and he states that there is drama on every floor of any house. Surely, he asserts, it may be found in a typical furnished-room house.

The facade rises and discloses rooms on three different floors, each one presenting within an episode that offers a starting point for a complete play. The first episode is theatrically effective and gives Florence Enright an opportunity to draw a fine characterization and the third is more or less inconsequential, but is lifted by the capable performance of Robert Strange. The second is by far the best of the three. It is well constructed and derives much of its worth from the well contrasted types embodied in the three girls of dissimilar temperaments who live in the same room. The dialogue is meaty and the piece is capably acted by Katherine Cornell, Ruby Craven and Alice Radier.

The second act, or part, of the play gives the playwright's idea of how he would make a play from the three separate situations he received. He twists the episodes and brings all the characters together, into an ironical and highly amusing burlesque on crook plays. The entire cast, with one exception, contributes fine performances in this scene. The one jarring note results from a misconceived idea by Helen Westley of how burlesque should be played. This type of thing is only effectively amusing when done with all seriousness, but Miss Westley unhappily is out of tune. She burlesques burlesque.

The chief distinction of the second play, "The Poor Fool," translated from the German of Hermann Bahr by Mrs. F. E. Washburn-Freud, is the acting of Jose Ruben. It is the story of a dying man who has lived with duty as his watchword and as a sort of grim death-bed comfort he summons his two brothers that he may compare his life with theirs. One is an ex-convict and

the other is a man broken in mind and body, who has lived intensely—"lived himself dead." The fog of this man's mind breaks away spotily. In one of these spots he realizes that he has found God in the depths of life, and he chides the brother who knows himself so absolutely, calling him a "poor fool." The play is altogether rather vague and the philosophy lacks clarity. Mr. Ruben's remarkably fine performance as the mentally unbalanced brother embraces a thorough realization of dramatic values and his expressive face and hands aid the artistic delivery of his lines.

"Sgnarelle," Moliere's short farce translated into neatly rhymed couplets by Phillip Moeller, is a mildly amusing bit of fooling that derives most of its charm from the adapter's well-written verse. The plot is light and has a moral. The setting designed by Lee Simonson is picturesque. The piece would be more effective if it were placed first on the program because it does not compare very favorably with "Plots and Playwrights" as a promoter of laughter.

"NJU"

Play in Ten Episodes, by Ossip Dymow; Presented at the Bandbox Theater by Joseph Urban and Richard Ordynski, March 22.

| | |
|-----------------|-------------------|
| Nju | Ann Andrews |
| He | Henry Stanford |
| The Husband | Frank Mills |
| Koutie | Arthur Le Vien |
| Marie | Laura Burt |
| A Young Man | Harry Hall |
| The Walter | Charles Hanna |
| Mascha | Janka Mieszkowska |
| A Chambermaid | Irene Bevans |
| The Florist | Thomas Mitchell |
| An Elderly Lady | Helen Schade |
| Another Lady | Eva Barnett |
| A Tall Lady | Donah Benrimo |
| Ona | Anette Barnett |
| The Student | Herbert Sloan |
| A Gentleman | James T. Allen |
| A Young Lady | Isabel Withers |

Westward the course of drama takes its way, and so it was to be expected that Ossip Dymow's "Russian play of every-day life," "Nju" (pronounced new), following a series of reported triumphs in Continental cities, would eventually find its way to the New York stage. It has come, but in intellectual, imaginative and entertaining appeal it cannot be said to have conquered, in spite of the fact that it was presented under the direction of those successful exponents of the new theatrical art, Joseph Urban and Richard Ordynski.

It was, indeed, a strange adventure in the theater—this witnessing of an elemental tragedy of Russian life. The element of novelty contained in the development of the story and in the presentation may provide a welcome relief to those theater patrons who are wearied of the conventional. Novelty, however, is the only saving grace of this new offering at the Bandbox. The theme of the play, which concerns the vague yearning of a restless woman for freedom of soul, has been treated with so little appreciation of the significance of subtlety in plot and character development, so little artistic feeling, so little grasp of psychology, that it becomes inarticulate and frequently tedious.

Russian drama is forever concerned with the harassments of the soul, and written in cold, gray, forbidding tones, it possesses a morbidly fascinating interest when it is the product of a master hand. While Dymow's play contains the color characteristics of Russian dramatic literature, its philosophy is crudely and sophomorically expressed, with the result that one wishes that Tschekov or Andreyev might have been called in as a collaborator. The

impression of indistinctness was heightened by the projection of the drama in ten short scenes—an episodic development, which, while effective in motion pictures, tends to destroy cohesiveness, a necessary quality on the stage.

Here and there are to be observed flashes of imagination and biting satire. Under the influence of the American stage—Mr. Dymow has taken up his residence here—these gifts may be developed to a degree that their possessor can present phases of life that are more comprehensible to us than those of Russia.

"Nju," in its chief character, is not unlike Galsworthy's "The Fugitive." A woman, inordinately restless, grows weary of her stupid and sensual husband, begins a liaison with a poet of decidedly polygamous nature, and, finding life equally impossible with him, commits suicide as the justifiable means of satisfying the soul. The last scene shows the funeral ceremonies, with an

industrious undertaker; the husband and lover, embarrassed with each other's wreaths, and a group of female gossips. As the curtain falls, the poet lover has begun a new flirtation with an attractive mourner, commenting meanwhile upon the fleeting quality of time.

Decoratively, the production is in complete harmony with the color tone of the play. Misty grays form an impressionistic background for shadowy and bare objects. The note of love, which has a brief, superficial expression, is illumined by a soft, red curtained window.

The interpretation of the play had its most capable individual expression in the hands of Frank Mills as the husband. Though a trifle theatrical, he was appropriately complacent and uxorious. Henry Stanford was a sufficiently ardent lover, and Ann Andrews made a comely, though unconvincing, Nju.

JESSIE BONSTELLE ON STOCK

(Continued from page 3)

invasion of the amusement field?" was asked.

"It depends upon the locality," she replied. "Some towns patronize stock productions as liberally to-day as before the advent of pictures, whereas other towns which never gave a substantial welcome to stock continue to regard it disinterestedly. The stock manager to be successful must study his field. He must learn the class of plays most appreciated by his community. Dramas and comedies which Detroit likes may not go well in Buffalo. And metropolitan tastes vary widely from those of the people in what the New York critics love to term the 'hinterland.'"

Manager Takes Risk

"Were this fact more generally recognized sympathy rather than censure would be given a manager who produces a new play in New York. He knows that certain plays, such as 'Today' and 'The Song of Songs,' which record immense successes here are likely to fail on the road, and he knows that other plays which do not please Broadway audiences will bring in heavy returns on tour. However, he must obtain his New York run, else the theatergoers in other cities will not heed the honeyed words of his advance representatives."

Miss Bonstelle took issue with the statement recently made in these columns by John Craig that stock companies should avoid the presentation of melodramas since they are handled ever so much more elaborately and realistically in the films.

Melodrama Still Profitable

"Melodrama will always be profitable in stock, provided, of course, all plausibility of plot and characterization has not been sacrificed. It is only the melodramas of a spectacular order that stock companies should avoid. These the motion picture companies can and do present far better than we can ever hope to."

"Is there not a promising future for stock in the presentation of new plays?"

"I do not believe so. People don't want to make up their minds about the merits or demerits of a new play. They want them made up for them in some keenly-judicious metropolitan center. They want to see the attraction which played their town the Winter before at a \$2 scale. The psychology of success in stock is based upon the desire of playgoers to 'obtain something for nothing.' Stock comes nearest to achieving that end for theatergoers, since its pro-

ductions are composed mostly of former New York successes. People enjoy the flattery that accompanies the witnessing of a performance for fifty or seventy-five cents that may have cost them a short time before \$1.50 or \$2.00. Oftentimes the stock productions of a Broadway hit are far superior to the road productions of the same play.

Poor Performances

I have seen performances of reputed New York successes by a No. 3 or 4 company which would not be tolerated by a stock clientele. By the time many of these plays reach the inland cities their productions are shabby and shopworn and their casts are decidedly mediocre. Yet the \$2.00 scale is charged to see them. Is it any wonder that stock patrons remain loyal to their manager and prefer to wait until he can give the same plays to them more artistically and at lower prices?

"I have tried out many new plays while operating stock companies, but usually for the zest and excitement that a new production offers, rather than to discover a playwright or a fresh message. As I have learned, new productions in stock do not prove profitable, except in cities of a metropolitan atmosphere like Detroit."

Miss Bonstelle told briefly of her experience as one of the directors of the Northampton Players.

Directing Northampton Players

"I thoroughly enjoyed my association with this organization, as we occupied the only municipally-owned theater in the United States. The advantages for the betterment of dramatic art to be found in a municipal theater are manifold. The financial burdens of production fall upon the taxpayers rather than upon the manager, and the latter, relieved of monetary worries and problems, can give his entire attention to the artistic side of the enterprise. To know that his salary is paid indirectly by the taxpayers makes the actor appreciate the necessity of giving the best performances of which he is capable. The whole municipal idea allows so much greater scope in every respect of theatrical production and management, that I would like to see it in operation throughout the country."

L. R. R.

Major John M. Burke, W. D. Coxey, Frank Cruickshank, and Owen Dowd comprise the press department for the Jess Willard-Buffalo Bill combination show.

PLAY DEALING WITH THEATER SHOWN

"The Man Who Lost," by Adeline Leitzaach and Theodore Leibler, Has Strong Heart Appeal

Pittsburgh (Special).—"The Man Who Lost," by Adeline Leitzaach and Theodore A. Leibler, Jr., had its premiere at the Duquesne March 19 and continued through the week. The play deals with the theater. A brief outline follows: In the greenroom of a New York theater the actors are discussing their roles in "King Lear," and drink to the health of the two leading characters of the play, who have just become engaged. This is the prologue.

After a lapse of twenty years the daughter of the couple is found playing the same role as her mother played twenty years before. The father in the meantime has become a wreck from drink and is unknown to the daughter, who thinks him dead. The daughter is in love with the man playing King Lear and he is found so intoxicated that he cannot take the part on the opening night. The girl's father takes his place, scores heavily, and saves his daughter's lover from disgrace. In the end the father,

mother, and daughter are reunited, and the girl's lover reforms.

The piece has a strong heart appeal and contains many humorous lines. Brandon Tynan in the leading role did splendid work, especially in the heavier scenes. Lois Meredith made a pleasing daughter. The entire cast was praiseworthy. It included Mabel Frenyear, William J. Kelly, Fred C. House, William Bonnell, Jack Houston, Frank Adair, Julia Taylor, Crosby Little, Anton Ascher, Joe Evans, and Constance Wolfe. Pittsburgh liked "The Man Who Lost" and gave the new piece a cordial reception.

"His Little Widows," a musical comedy, had its premiere at the Duquesne March 26 and will remain for two weeks. In the cast are Carter De Haven, Flora Parker, Harry Tigb, Robert Emmett Keane, Alice Hegeman, and Charles Prince. Silvio Hein, the composer, directed the orchestra.

D. J. PACKNER.

NEW PLAY IN STOCK

"The Temptation," by Edward Massey, Is Presented for First Time in Somerville

SOMERVILLE, Mass. (Special).—"The Temptation," a new play produced for the first time on any stage at the Somerville Theater March 19, was written by Edward Massey. His initial effort, while lacking in some respects, has many of the attributes of a good comedy. Take it all in all, "The Temptation" is well worth while. Grace Fox as the boardinghouse keeper adds another triumph to her already long list of successes, as does Johnnie Dugan, who plays a "bringing-up-father" type. Dorothy Beardsley as a temperamental "near star" is good, and Arthur Howard makes the most of a thankless role. Adeyn Bushnell as Helen, Jack W. Lewis as Donald, Edmund Bailey as Curry, and Bradnon Evans do creditable work. Rose Gordon, a newcomer to the cast, played Apple in a manner that no doubt will win her new admirers, while Ruth Fielding, Ailyn Gillyn, Eleanor Brownell also shared in the honors of the week.

CLYDE E. MCARDLE.

DEVEREUX PLAYERS APPEAR

Under the auspices of the Drama Committee of the Civic Club Clifford Devereux and his company presented "Much Ado About Nothing" on March 26 and "The School for Scandal" on March 27 in the auditorium of the De Witt Clinton High School. The same plays were given at the Washington Irving High School on March 28, 30, and 31. On Tuesday, March 29, the Devereux Players presented "Everyman" at Hunter College.



ARTHUR ROW.

Arthur Row, actor, writer, producer, is at present acting the role of Ellery Clark in the Eastern company of the Cohan and Harris production of "It Pays to Advertise." Mr. Row's last New York appearance was at the New Amsterdam Theater as Lord Sands in "Henry VIII," in the support of Sir Herbert Beerbohm Tree. He has acted with Mrs. Fiske in "Becky Sharp" in the picture as well as the play, and with Richard Mansfield in "Peer Gynt." For two seasons he acted under the Charles Frohman management in the companies of Otis Skinner and Francis Wilson.

As a producer Mr. Row has to his credit a successful production of Maurice Maeterlinck's "Aglavaine and Selysette," and as a writer articles by him on Greek theater have appeared in *The Belman*, *Harper's Weekly*, *Poet-Lore*, *The Theatre*, and other magazines.

WITHDRAW "IMAGINARY INVALID"

Instead of presenting Moliere's "The Imaginary Invalid" throughout the three weeks of their engagement at the Liberty Theater, the Coburns decided to withdraw it after Mar. 24 and substitute "The Yellow Jacket" for the remaining two weeks.

PRODUCED IN AUSTRALIA

Sanger & Jordan have received a cable dispatch from J. C. Williamson, Ltd., stating that "Daddy Longlegs," with Kathlene MacDonell in the title part, has been enthusiastically received in Australia, where it was produced for the first time March 17.



IN "CEPTION SHOALS,"

Nasimova Will Soon Return to New York.

White, N. Y.

Rose Coghlan, who is appearing in "Our Betters" at the Hudson Theater, celebrated the fiftieth anniversary of her stage debut on March 28.

STUDENTS ACT SHAW

Academy of Dramatic Arts and Empire School Present "Arms and the Man"

The least that can be said of choosing Bernard Shaw's "Arms and the Man" as a vehicle for amateurs is that it must be considered a rather ambitious thing to do. But the students of the American Academy of Dramatic Arts and Empire Theater Dramatic School presented it so capably at a performance on March 23 at the Lyceum Theater that the aim was not too high. The individual members of the cast played up to each other pleasingly and displayed unusual stage presence, enforced by good stage direction.

The cast that presented Shaw's familiar play—one of the few that contains a love interest—includes J. V. Preston as Captain Bluntschli, whose performance of the Chocolate Soldier was excellent; Henrietta Hopper as Raina, Jean Acker as Louka, Edna Kretschmer, who showed fine ability as a character woman in the role of Catherine Petkoff; Warren E. Krich as Sergius Saranoff; Daniel G. Anderson as Nicola, and Marc Loebell as Paul Petkoff.

"Arms and the Man" was preceded by a curtain-raiser entitled "A Flower of Yeddo," a Japanese comedy in verse adapted from the French by Victor Mapes, who made some neatly turned rhymes. In this appeared Holly Pett, Francis Kennan, Jeanette Parry, and Anne Morrison.

ANNUAL "FOLLIES" BALL

The annual "Follies" ball, to be given in conjunction with "The Midnight Frolic," on the roof of the New Amsterdam Theater is announced for Apr. 10. For the occasion practically all of the stars in the Ziegfeld enterprises will be present, including those from "The Century Girl," the 1916 "Follies" and the "Frollic."

B. Iden Payne is to direct the production of a new play for the Charles Frohman Company shortly after Easter.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 31st

| Theater | Play | Date of Production | Number of Performances |
|------------------|-----------------------------------|--------------------|------------------------|
| Astor | Her Soldier Boy | Dec. 6 | 139 |
| Belasco | The Little Lady in Blue | Dec. 21 | 120 |
| Booth | A Successful Calamity | Feb. 5 | 86 |
| Bramhall | Keeping Up Appearances | Nov. 8 | 140 |
| Casino | You're in Love | Feb. 6 | 65 |
| Century | The Century Girl | Nov. 6 | 174 |
| Cohan | Come Out of the Kitchen | Oct. 23 | 191 |
| Cohan and Harris | The Willow Tree | Mar. 6 | 31 |
| Comedy | Washington Square Players | Aug. 30 | 248 |
| Cort | Up-Stairs and Down | Sept. 25 | 223 |
| Criterion | Johnny Get Your Gun | Feb. 12 | 57 |
| Eltinge | Cheating Cheaters | Aug. 8 | 276 |
| Empire | A Kiss for Cinderella | Dec. 25 | 115 |
| 48th Street | The 13th Chair | Nov. 20 | 157 |
| 44th Street | Jean the Woman (film) | Dec. 25 | 193 |
| Fulton | Paul First | Feb. 26 | 40 |
| Gaiety | Turn to the Right | Aug. 17 | 267 |
| Garrick | Magic and the Little Man | Feb. 12 | 57 |
| Globe | Out There | Mar. 27 | 7 |
| Harris | The Brat | Mar. 5 | 32 |
| Hippodrome | The Big Show | Aug. 21 | 265 |
| Hudson | Our Betters | Mar. 12 | 24 |
| Knickerbocker | The Professor's Love Story (rev.) | Feb. 26 | 40 |
| Liberty | The Yellow Jacket (rev.) | Mar. 26 | 8 |
| Long Acre | Nothing But the Truth | Sept. 14 | 234 |
| Lyceum | Case of Lady Camber | Mar. 26 | 8 |
| Lyric | The Honor System (film) | Feb. 12 | 94 |
| Manhattan | The Wanderer | Feb. 1 | 80 |
| Maxine Elliott | Love o' Mike | Jan. 15 | 90 |
| Morocco | Canary Cottage | Feb. 5 | 67 |
| New Amsterdam | Miss Springtime | Sept. 25 | 219 |
| Playhouse | The Man Who Came Back | Sept. 2 | 251 |
| Princess | Oh, Boy | Feb. 19 | 48 |
| Republic | Ilse Time | Feb. 6 | 65 |
| Shubert | Helen | Mar. 19 | 16 |
| 39th Street | The Fugitive | Mar. 19 | 16 |
| Winter Garden | Show of Wonders | Oct. 26 | 107 |

OFFER MUSICAL COMEDY

Pupils of Alviene School of Dramatic Arts Appear in "The Substitute"

The students of the Alviene School of Dramatic Arts gave two remarkably successful performances of Acts I and II of the musical comedy "The Substitute" in their auditorium on March 19 and 20. Claude M. Alviene staged the piece, interpolated song numbers and dances, and Roy Cochrane directed the libretto.

In the cast, comprised of future professionals, were Wesley M. Totten, Bryson Fernon, Vincent Golem, Albert R. Menig, Edith Braun, Julia Gatewoode, Charles H. Hoover, Louise May, Isabel Runge, Ethel Post and Constance Willard. Incidental to Act II the Misses Gray, Dorner, Daniels, Halliday, Otterbourg, and Hilberger appeared in a ballet divertissement.

ACTION AGAINST FROHMAN CO.

John J. McKeon, through his attorney, on March 19, began an action against the Charles Frohman Company, Inc., for \$625,000. Mr. McKeon alleges that the defendants and he agreed to co-operate in motion picture plays, he to receive one-half of the net proceeds of the earnings. In this connection, he added, the defendants received one-half of the capital stock of the Empire All-Star Film Corporation, amounting to \$1,250,000, for rights in plays which he believes are covered by his contract.

When asked for a statement regarding the action, Alf Hayman, general manager of the Charles Frohman Company, Inc., said: "All I have to say is that he is no piker."

GREEK PLAYS FOR NEW YORK

Margaret Anglin and Symphony Society Unite for Festival Similar to That in San Francisco

Arrangements have been concluded by the Symphony Society of New York with Margaret Anglin and Walter Damrosch to give a festival of Greek plays in New York next Winter similar to that given by them in San Francisco during the Panama Exposition.

During that engagement a situation arose practically unprecedented in theatrical history. Within a few hours after the opening of the subscription sale, seats for all performances were entirely sold, and the only advertisement carried from that time to the date of the production was an advice to the public not to make the journey to the Greek Theater in the hope of securing admission. This, notwithstanding its capacity of nearly ten thousand.

Miss Anglin's first appearance in the Greek classics was made as Antigone in

1910, the second as Electra in 1913, and during the San Francisco Fair period as Ephygenia and Medea, for both of which Mr. Damrosch composed and conducted the music.

He is now at work on a setting for "Electra," which will be the first offering in New York. The others with the Damrosch music already produced will follow.

The entire New York Symphony Orchestra will be utilized under Mr. Damrosch's direction, and unusual scenic decorations are being devised to interpret the spirit of the plays.

A tour of the principal cities with the orchestra, company, Mr. Damrosch, and Miss Anglin will follow in the Spring, extending to the Pacific Coast, where another Greek play hitherto unproduced in this country will be added to the repertory.

BRONX PATRONAGE LARGE

The Lenten season has not interfered with attendance at the Bronx Opera House—in fact, not even the S. R. O. sign is displayed for the entire house is sold out nightly. Week of March 19 "So Long Letty" played the only New York week off Broadway and scored signally. It is this practice of Cohan and Harris and A. H. Woods, assisted by the indefatigable J. J. Rosenthal, of presenting Broadway attractions with the

original casts and mountings that accounts for the large returns here. This latest Morocco offering was splendidly presented by Charlotte Greenwood, Walter Catlett, May Boley, Sydney Grant, Winnie Baldwin, Vera Doris, and Percy Bronson.

A chest of silver was presented Harry B. Harris, leader of the Thirty-fourth Assembly District, on Monday night at the theater party of the Prospect Republican

IDA C. MALCOMSON.



ANNA WHEATON LEADING CHORUS,
Scene from "Oh, Boy," at the Princess.

WOMEN BIG FACTOR IN FUND FAIR

Clubs, Society Leaders and Professionals Unite in Promoting Bazaar at Grand Central Palace

According to the latest estimate, upwards of 5,000 women have enlisted for one kind of service or another in connection with the Actors' Fund Fair at Grand Central Palace, May 12 to 21.

A partial list of clubs enrolled includes the Colonial Dames, Twelfth Night, Vacation Fund Association, with which Ann Morgan is closely associated, Society Des Beaux Arts, Rainy Day Club, Rehearsal Club, Militia of Mercy, Stage Children's Fund, Inc., California Club, Professional Women's League, New York Theater Club, Three Arts Club, National Round Table, Philanthropy Club, Gamut Club and Theater Assembly.

Among the society women active in the work are Mrs. James Speyer, Mrs. Vincent Astor, Mrs. John Hays Hammond, Mrs. John P. Mitchell, wife of the mayor and Mrs. George Gould.

The club women include Mrs. Harry Hastings, Mrs. J. Christopher Marks, Mrs. Clarence Burns, Gertrude Robinson-Smith, Mrs. Newcomb Carlton, Mrs. Ponsonby Ogilvie, Marie Cross Newhaus, Mrs. A. M. Palmer, Mrs. Penryhn Stanlaw, Mrs. Jane Hall, Mrs. Emily V. Hammond, Millie Thorne, Gertrude Carrels, Mrs. Thomas J. Vivian, Edith Fanny Ranger, Mrs. Susanne Westford, Mrs. Emma Kip Edwards, Edith Totten, Pauline Willard de Lissar, Mrs.

Sophia Loebinger, Mrs. Claude Hagen, Lillian T. Schmidt, Mrs. J. Andrus Cobe, Mrs. Edwin Arden, Mrs. Charles A. Stephenson, Mrs. Belle De Rivera, Mrs. D. M. Tracy, Edna West.

Among those identified with the stage lending their co-operation are Sarah Bernhardt, Madame Nazimova, Jane Cowl, Julia Arthur, Adele Rowland, Mary Shaw, Olive Oliver, Frances Starr, Laurette Taylor, Edith Lytle, Louise Drew, Laura Burt, Alice Fisher Harcourt, Anita Stewart, Lillian Russell, Helen Lowell, Elsie Janis, Hazel Dawn, Annette Kellermann, Ruth Chatterton, Nanette O'Neill, Josephine Drake, Fania Marinoff, Ann Murdock, Constance Collier, Hattie Williams, Louise Dresser, Amelia Summerville, Beulah Poynter, Marilyn Miller, Lois P. Clark, Mrs. James K. Hackett, Mrs. Chauncey Olcott, Zeida Sears, Klazie B. Masters, Berenice Yerrance, Edith Luckett, Bijou Fernandez, Alice Fisher, Lyda Dexter Dinkins, Sarah McVicker, Mrs. Henry Miller, Mrs. Russell Bassett, Mary Boland, Mrs. Conde Nast, Julia Hurley, Consuelo Bailey, Olive Wyldham and many other members of the profession.

Former women of the stage who are manifesting an active interest in the bazaar are Mrs. Oscar Lewisohn (Edna May), Mrs. Paul D. Cravath and Mrs. Amy Busby Douglas.

Stuart Walker and a company chosen from his Portmanteau Players will enter Keith vaudeville next week at the Colonial Theater in "Very Naked Boy." Later the Portmanteau Players will give a Lord Dunsany season at the Palace.

BRADY WINS SUIT

Decision in Case Against Erlanger Is Reversed by Circuit Court

E. Bright Wilson, as referee to appraise the damages in the action of William A. Brady against A. L. Erlanger, in a partnership claim, handed down on March 23 his report granting \$33,056 to Mr. Brady. Mr. Brady began the action to establish a partnership with Mr. Erlanger in the Auditorium Theater, Chicago. Mr. Brady said he had a thirty-seven and one-half per cent interest in the lease and all profits.

Mr. Erlanger, as his partner, was said to have formed a dummy corporation to which he turned over the lease of the theater, taking \$20,000 as his fee and leaving Mr. Brady entirely out of it. The action was originally tried by Judge Giegerich, in the Supreme Court, which gave judgment in favor of Mr. Erlanger. The Circuit Court of Appeals reversed the previous judgment and appointed Mr. Wilson as referee.

"UNDER PRESSURE" CAST

Fred Niblo, the star of "Hit-the-Trail Hallelujah," has been engaged for one of the principal roles in Sydney Rosenfeld's new play, "Under Pressure." This play is to have its premiere at the Apollo Theater, Atlantic City, on April 9. Others in the company are Grace Elliston, Olive Tell, May Ramsay, Donald Meek, Lola Frost, Percy Ames, H. Cooper Cliffe, Magna Paxton, John Fenton and Zeffie Tilbury.

COREY AND RITER WAIT

Corey and Riter have closed their production of "A Nigger in the Woodpile." The sudden determination on the part of the managers is in no sense due to lack of patronage, they say, but it happens that no theater is available in New York. After a conference with Harrison Gray Fiske last week, it was decided to hold the production in abeyance until next Fall.

STAR ACTS IN ANNIVERSARY BILL

Four Headliners Compete for Honors at Palace—Nat Wills and Ruth St. Denis Among Them

The fourth anniversary of the Palace Theater is being celebrated this week with a bill of pleasing quality. The program includes four headline acts: Brice and King, Nat M. Wills, Ruth St. Denis and company and Melville Ellis and Irene Bordoni. Brice and King, who are billed to offer "a bit of musical comedy in a vaudeville way," entertainingly carry out their promise. Nat M. Wills, the happy tramp, is as pleasing as ever and his material "gets across" with evident success.

Ruth St. Denis, her husband and dancing partner, Ted Shawn, and the attractive pupils from the Denishawn school are held over a second week. They offer some new dances interpolated between the ones that

they considered successful enough to present a second week. Melville Ellis at the piano and Irene Bordoni in songs are exceptionally pleasing in what many consider the smartest act in vaudeville. Their material differs from that which they used not long ago at the Palace.

Franklin Ardell and company present a one-act farce comedy, entitled "The Wife Saver," which is a satire on real estate promotion and the feminist movement. The balance of the program includes Savoy and Breunan, Cartmel and Harris, Edwin George, Path Brothers and the eleventh episode of the "Patria" serial, featuring Mrs. Vernon Castle.

CRITICISMS IGNORED

Two of the Best Sellers Were Not Approved by New York Dailies

Evidently the patrons of the theater ticket brokers do not pay much attention to the criticisms in the daily papers, as two attractions that received generally bad notices are included in the list of six best sellers made up from an average report of the various ticket agencies. These two are "The Fugitive" and "Our Betters."

The list is still headed by "Oh, Boy!" and the following four, "The Willow Tree," "Eileen," "The Fugitive," and "Our Betters," all newcomers have about the same average in total sales. The sixth on the list is "The Successful Calamity." A rather significant fact concerning "Oh, Boy!" is that all the brokers say that they could easily sell twice the number of seats allowed them.

"A CURIOUS MISHAP"

The Brooklyn Repertory Theater will present "A Curious Mishap," by Carlo Goldoni, at the Central Auditorium, Brooklyn, on March 30. Adele Klear, Charles Webster and Eugene Ordway are in the cast.

NO MAUDE ADAMS TOUR

Maude Adams will not go on tour this season. She will continue her successful engagement at the Empire Theater until late Spring, when she plans to start a long vacation.



BEVERLY SITGREAVES,
As Nadina in "The Wanderer."

George Arliss is arranging a benefit for the Anti-Vivisection Society to be held at the Knickerbocker Theater on the afternoon of March 30.

NEW INVESTMENTS TOTAL \$3,475,000

One Week's Incorporations in Albany Reach High Figure—Stage and Picture Concerns

The following new amusement enterprises were incorporated with the secretary of state the past week. Most of the new companies will engage in both the motion picture and theatrical business, and the aggregate capital invested amounts to \$3,475,000.

Daniel Frawley Company, New York city. To maintain one or more theaters, and produce and present theatrical, musical and other attractions. Capital, \$10,000. Directors: B. F. Foster, Joseph J. Cunningham, and William P. Thomas, 80 Maiden Lane, New York city.

Greenport Amusement Company, Greenport, N. Y. Motion picture and other amusement enterprises. Capital, \$2,000. Directors: E. Herbert Jennings, Leo H.

Sandman, and Augustine Corwin, Jr., Greenport, N. Y.

Beattie Amusement Company, Syracuse, N. Y. To maintain theaters and provide public amusements including the exhibition of animals of every kind. Capital, \$100,000. James W. Beattie, John R. Van Arman, and Leroy Huber, Bridgeport, N. Y.

Fresh Pond Holding Company, Brooklyn, N. Y. To manage theaters and motion picture shows, also realty and brokerage business. Capital, \$2,000. Directors: John Auer, John W. Auer, and Charles L. Auer, 19 Linden Street, Brooklyn, N. Y.

One Hundred and Eighty-First Street Construction Corporation, New York city. Theatrical and motion pictures. Capital, \$300,000. Directors: Benjamin S. Moss, Louis N. Moss, and Myron Sulzberger, 780 Riverside Drive, New York city.

Lincoln Theater Company, Schenectady, N. Y. To manage theaters and motion picture houses. Capital, \$15,000. Directors: John J. Walker, Eliza J. Walker, and A. W. Mynderse, Schenectady, N. Y.

Paralta Plays, Inc., New York city. To operate motion picture theaters, and conduct a general photographic and publishing business. Capital, \$3,000,000. Directors: S. Ryer Banks, A. G. Weekes, and Olga Schulthels, 51 East Forty-second Street, New York city.

Dreadnaught Pictures, Inc., New York city. Theatrical and motion pictures. Capital, \$5,000. Directors: Harry Crone, D. D. Levinson, and Rena Flitman, 285 St. Nicholas Avenue, New York city.

Edwards-Osborne, Inc., New York city. Theatrical and vaudeville play brokers, producers and managers of motion picture theaters. Capital, \$2,000. Lee Edwards, Nat Osborne, and A. S. Levy, 233 Broadway, New York city.

Frank L. Talbot Company, Buffalo, N. Y. To engage in a general amusement business. Capital, \$1,000. Directors: Frank L. Talbot, S. K. Talbot, and Rilla McClain, 222 Ellicott Square, Buffalo, N. Y.

Turson Amusement Company, New York city. To manage amusement and exhibition enterprises. Capital, \$3,000. Directors: Samuel B. Cooper, Estelle Schulman, and J. Axelrad, 51 Chambers Street, New York city.

Society of American Singers, Inc., New York city. To act as managers, and proprietors of theaters, opera houses and other places of amusement. Capital, \$25,000. Directors: David Blapham, George Hamlin, and Albert Reiss, 44 West Forty-fourth Street, New York city.

GEORGE W. HERRICK.



EMILY STEVENS AND CONWAY TEARLE,
Scene from Galworthy's Drama, "The Fugitive."

WHITE, N. Y.

ACTORS' EQUITY ASS'N

Conference and Arbitration Come Before Use of Forceful Methods

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council held in the Association rooms, March 19, the following members were present: Bruce McKee, president; Messrs. Bruning, Connelly, Cope, Kyle, Mawson, Sills, Stevenson, Stewart and Wise.

New members elected: George Barr, Harriet Fitzjames, Jane Gilroy, Edward MacArthur, Elsie Mackay, Louise F. Spaulding.

When our Association committed itself to the idea of affiliation with the American Federation of Labor, it did so with the conviction that organized wrong (legal perhaps) could not be overcome except by organized right.

The Council has conducted all of its work with an unbroken faith in conference and arbitration. We adhere to those cardinal principles now in all affairs affecting the relations of actors and managers. When either or both of them are flouted or denied by either party to a genuine issue and all effort at mediation fails force becomes the only alternative.

We have ever been conscious of the unwisdom of adopting force prematurely and thereby making conference impossible. Because of this, we now and then hear words of censure against us. We expect as much because the world is not and cannot ever be wholly purged of thoughtless envy, arrogance or prejudice. But we affirm, decidedly that every actor of the professional stage, nay, every wage-earner, no matter to what group he may belong, commands our full sympathy in any just contention for his rights.

While we have our minds on contracts and the doings of managers and middle men or women agents, it would be well not to forget what we owe to each other and to the ensemble of a play in our performances. Not a little of the strife pertaining to an actor's life comes from such forgetfulness, to say nothing of the trouble imposed upon the innocent manager.

It is natural for an actor to strive to excel and to "stand out" in a performance as much as he can, but we should all keep in mind the relation of the characters we may assume to the rest of the play, of which they are but a part. The best "hits" are those made with every regard for team work. In saying this, we have no individual in mind. The trouble ensuing from a disregard of the principle may lie with complainers quite as much as with those complained against.

An old anecdote of the Lambs relates how once upon a time two members were discussing the merits and demerits of a certain actor. Agreement was finally reached on the declaration,—"Oh he's a good enough actor, but he doesn't know when to act." In observing the conduct of various executives, we have been unable to avoid the thought,—"It is well to be a good fighter, but it is better to know when to fight."

Again we are somewhat shaken to know a member has not taken the decision of two arbiters, to which he had pledged himself to abide, with good grace. In view of the circumstances, the settlement was really a good one,—much more than could probably have been obtained by a suit-at-law, and without any attendant expense.

In administering equity, it is well to reflect that,—

"Rule has no judgment, and therefore can't cover any exception. It is a formula of conduct for certain expected situations. When the unexpected happens, common sense must determine what to do with it."

By Order of the Council

ADVICE FROM SOTHERN

Graduates of American Academy of Art Told What They Should Not Do

An address by E. H. Sothern was a distinctive feature of the thirty-third graduation exercises of the American Academy of Dramatic Arts on the afternoon of March 19 at the Lyceum Theater. Mr. Sothern's talk was more of a personal chat with the graduates than a formal address and was punctuated by a significant list of "don'ts" for young beginners. Among these were the dangers of specialization, of seeking the same type of roles, of demanding too high a salary, of encouraging an inflated opinion of one's own merits and of blaming the audience for failures.

As to the value of dramatic schools, he said: "The accidental way in which actors float onto the stage and float around afterwards looking for jobs is pitiful. I myself, wasted years because I did not have the advantages you young people have. Although they have needed more or less moulding into the practical life of the theater, the people who have come to my companies from dramatic schools have had great advantages."

The list of graduates comprises: Jean Acker, Edith Butterfield, Margaret Ferguson, Margalo Gillmore, Henrietta Irma Honper, Edna Kretschmer, Frances Kennan, Anita Lawrence, Constance Moore, Anne Morrison, Jeannette Parry, Margaret Phillips, Helen Schiller, Paul Sterling, Madeline Valentine, Esther Belle Wheeler, Richard Abbott, Daniel Godwin Anderson, Harold Elliott Warren, William Kreeb, Marcus Loebl, Arden Page, Holley Pett, John Vincent Preston, Bryant Thomas.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE FUGITIVE."—TIMES: It is sketchy throughout, and at best a forced tragedy. But it is deeply interesting, and well worth Miss Stevens's time and yours.

WORLD: "The Fugitive" is frankly propaganda, but it is not less drama of a peculiarly vital and impressive type.

SUN: In "The Fugitive" Mr. Galsworthy has again used the stage as a medium for setting forth a portrait. "The Fugitive" had an ideal interpreter of the heroine in Emily Stevens.

POST: That the text had been tampered with, unskillfully, was no more, perhaps, than might have been expected, but incapable management has seldom been more effectively exposed than it was, in this instance, in the fatal miscasting of important characters.

"EILEEN."—SUN: There is beauty in all of it, beauty and tunefulness and sweet cleanliness, not a little wit and a great deal of bubbling humor.

WORLD: In a season of many popular musical plays it deserves a place among the very best.

POST: "Eileen" is one of the most enjoyable of the forty or more stage products of his (Victor Herbert's) busy pen, brimful of melody.

HERALD: From a musical viewpoint it was the most striking and by far the most ambitious offering that Broadway has had in some time.

"NJU."—WORLD: One third of it is erotic rubbish, another third lugubrious nonsense and the remainder sentimental gush.

TRIBUNE: As our theatrical standards go, the tragedy by Ossip Dymov is inept, as well as curious. Only here and there does it win interest.

TIMES: The story is unfolded in panorama, a succession of short, significant scenes, some of which are interesting. Their cumulative effect, in this case, is tedious. The tedium and the murkiness are heightened here by the monstrous gloom of the staging and the oppressive inadequacy of the performance.

"WASHINGTON SQUARE PLAYERS."—TIMES: The first playlet is enormously entertaining, but thereafter the interest abates steadily.

SUN: The present bill will not add greatly to the artistic stature of the Players. "Plots and Playwrights" alone is worth a trip to the Comedy Theater.

WORLD: There were enough variety and contrasts in the new bill to satisfy the most insistent of their subscribers. But it will be "Plots and Playwrights" which will give greatest popularity to their new group of three plays.

"OUR BETTERS."—WORLD: Mr. Maugham assumed a danger signal role for the first time. It must be recorded at once that not only as guide, philosopher and friend but as a playwright he cut a very sorry figure.

HERALD: "Our Betters" is one of the wittiest and one of the most risqué plays seen in New York in several seasons.

TIMES: "Our Betters" is simply withering. It is now given at the Hudson by a clever company that has, for the most part, been wisely chosen.

FROM HERE AND THERE

Ethel Clifton will soon produce a new sketch which she wrote herself.

The Times of India Illustrated Weekly contains in a recent issue an excellent appreciation of Mr. and Mrs. Harry Corson Clarke (Margaret Dale Owen), who are playing a successful engagement in Maurice Bandman's production of "Mr. Manhattan" at the Excelsior Theater, Bombay. The notice reads in part: "When Mr. Corson Clarke arrived we settled down to an evening's pure enjoyment. Bombay is accustomed to people who copy others. Here we have a man with a personality of his own, and an immensely pleasing one at that. We extend the hand of friendship to Mr. Clarke and hope he will be with us a long while. Miss Margaret Dale Owen is a great acquisition, for she is a really clever actress."

Harold Vosburgh, who is appearing in Coban and Harris's production of "The Willow Tree," originated the leading role in "The Melting of Molly," with Irene Franklin as the star. The play is to be tried again by the Shuberts.

Herbert Ward has been engaged as art director for the North Theater, now in course of construction in West Forty-eighth Street. The first production which he will supervise will be "The Odds and Ends of 1917."

About the middle of May, immediately following the close of the tour of "Chin Chin," Fred Stone will take a trip to Arizona for six weeks of hunting. A camera man will accompany the expedition.

The Shuberts have accepted for production early next season a musical piece entitled "Schubert," based on the life of the noted composer. However, some unkind person gently mentioned that the name of the piece had some influence in its being accepted.

The entire cast acting with Ruth Chatterton in "Come Out of the Kitchen," has signed contracts with Henry Miller to continue in her support for eighteen months. The company will go to the coast in the Summer and play Miss Chatterton's present vehicle in San Francisco four weeks; then she will act the leading role in "The New York Idea" for two weeks, with Henry Miller and Bruce McKee in the company. It is probable that Miss Chatterton will play "Come Out of the Kitchen" on tour all next season.

Included in the bill that the Morningside Players will present at the Comedy Theater next month are a comedy by Elmer L. Reizenstein, entitled "The Home of the Free," and a dramatization of Robert Louis Stevenson's "Markheim." Mary Shaw is directing the rehearsals of the players, among whom is Josephine Jefferson, granddaughter of Joseph Jefferson.

The premiere of "The Pawn" will take place at the Stamford Theater, Stamford, Conn., on March 30. Frank Keenan is staging the piece.

BALLET SCHOOL SCHOLARSHIP

The child fortunate enough to secure the most votes in a contest to be held during the coming Actors' Fund Fair will receive the valuable prize of a free scholarship to the well-known ballet school conducted by Mme. Elizabetta Mensell, donated by the former ballerina herself. Any boy or girl is eligible to this contest, for which the price of votes is very small. Mme. Mensell is also chairman of a committee which will determine, from among a large number of contestants, who is the most popular dancer competing at the fair.

TWO "UNBORN CHILD" COMPANIES

Gazzolo-Gatts-Clifford, Inc., are offering two of their "Her Unborn Child" companies in the East. One of them played in Philadelphia to two weeks of capacity business. Another company in New York enjoyed a successful engagement at the Bronx Theater.

LARGE THEATER IN ARDMORE

The Consolidated Amusement Company of Ardmore, Oklahoma, has opened the Princess Theater, a large modern house with a seating capacity of 1,300.

Ardmore is the largest town in Southern Oklahoma, which fact, together with the proximity of the Healdton Oil Fields, has made it an important point for theater interests. The policy of the management of the Princess will be to book traveling companies, high grade vaudeville, and only the best motion pictures.

Direct communication with the Consolidated Amusement Company will give managers full information as to booking dates. This house cost over \$50,000 and offers to traveling attractions facilities heretofore unknown in that section.

sona for six weeks of hunting. A camera man will accompany the expedition.

The Shuberts have accepted for production early next season a musical piece entitled "Schubert," based on the life of the noted composer. However, some unkind person gently mentioned that the name of the piece had some influence in its being accepted.

The entire cast acting with Ruth Chatterton in "Come Out of the Kitchen," has signed contracts with Henry Miller to continue in her support for eighteen months. The company will go to the coast in the Summer and play Miss Chatterton's present vehicle in San Francisco four weeks; then she will act the leading role in "The New York Idea" for two weeks, with Henry Miller and Bruce McKee in the company. It is probable that Miss Chatterton will play "Come Out of the Kitchen" on tour all next season.

Included in the bill that the Morningside Players will present at the Comedy Theater next month are a comedy by Elmer L. Reizenstein, entitled "The Home of the Free," and a dramatization of Robert Louis Stevenson's "Markheim." Mary Shaw is directing the rehearsals of the players, among whom is Josephine Jefferson, granddaughter of Joseph Jefferson.

The premiere of "The Pawn" will take place at the Stamford Theater, Stamford, Conn., on March 30. Frank Keenan is staging the piece.

PLAYERS ENGAGED

John Charles Thomas, who recently withdrew from the cast of "Her Soldier Boy," has rejoined the Shubert forces for the leading baritone role in the revival of "The Highwayman."

Adele Klier and Charles Webster, recently identified with the Brooklyn Repertory Theater, have been engaged to appear in B. Iden Payne's production of "The Grasshopper."

George F. Smithfield has joined the Devereux Players.

Jefferson De Angelis, the famous comic opera and musical comedy comedian, has been added to the cast of "The Passing Show of 1917," which is to follow the "Show of Wonders" at the Winter Garden, the latter part of next month.

The company to appear in John Craig's production of "He Said and She Believed Him" so far includes Mary Young, Henry E. Dixey, Grace Reals, Grace Valentine, Josephine Drake, Fred Eric and Florence Huntington.

Edith Lyle has succeeded Grace Valentine in "Johnny Get Your Gun."

Homer Barton, Annette Tyler, Cordelia Haager, and George Austin Moore are in the company accompanying T. Daniel Frawley on a tour of the world. The party started for the coast last week preparatory to sailing for the Orient.

Elnora Kirwin has been engaged by the Shuberts for the title role in "The Beautiful Unknown."

Florence Auer, for the last two years leading woman with Robert Mantell in Shakespearean repertory, is now playing Nadina in "The Wanderer."

Mabel Leggett, Audrey Maple's understudy, has been playing the title role in "Katinka" during three weeks of the run of the piece in Philadelphia.

STAGE WOMEN ORGANIZE

War Relief Organization Is Launched—Mass Meeting at Broadway Theater

Women prominent in the theatrical world met on Mar. 24 at the home of Rachel Crothers, the playwright, and organized the War Relief of the Women of the American Theater. The purpose of this society is to concentrate the individual efforts of actresses anxious to aid their country. A mass meeting will be held at some Broadway theater, at which the speakers will include a number of women who have spent considerable time in the hospitals of France, Russia and England.

Various committees were appointed to handle the work of the organization, and each one has some prominent theatrical woman at its head. Miss Crothers has been made National Chairman. The committee in charge of a work room, soon to be established for sewing, has Dorothy Donnelly as chairman. Louise Drew is the treasurer. Jessie Bonstelle will have charge of organizing the women of the stock companies. Eleanor Gates will be in charge of the publicity and Beanie Tyree is chairman of the way and means committee.

DIED

WALTER THOMAS, the actor, died on March 21 in a private hospital. He was formerly with the companies of Charles Frohman, David Warfield, Daniel Frohman, and James K. Hackett.

CHARLES B. WARD, a well-known figure in the theatrical and musical world, died March 21 at Roosevelt Hospital after an illness of a year. Mr. Ward was born in London on Aug. 6, 1865, and came to this country when a young man. He began his stage career as a minstrel, later entering vaudeville, where he became famous as "The Bowery Boy." William A. Brady engaged him to play in his production of "Only a Bowery Boy." A long tour in this piece did much to make him well known all over the country. Ward's output as a songwriter included "Here Comes a Sailor" and other songs of the Bowery character variety. Fifteen years ago he quit the stage to enter the music publishing business, which he gave up soon after to return to the stage. He is survived by a daughter and a widow, who is known to the stage as Kathryn Clare.

HUBERT B. MANLEY, for many years correspondent of THE DRAMATIC MIRROR at Saskatoon, Saskatchewan, Canada, committed suicide March 2, living but a few hours after he fired a .32-calibre bullet into his temple. He had been suffering from a nervous breakdown for some months. The deceased, who was known as "Joe" Manley throughout the length and breadth of Western Canada, was a prominent figure in both political and theatrical life in the province. In his earlier years he was connected with the Dominion organization of the Liberal party and had a wide acquaintance among the prominent politicians of Canada. He was a veteran of the Spanish-American war and was also at one time staff photographer for Collier's Weekly, following up the Allies' drive in the Boer rebellion for that publication. Later he did much work on behalf of the government in the Yukon territories, and some five or six years ago settled in Saskatoon, where he was appointed as an official of the Dominion Lands Department and Land Titles Registry Department.

WILLARD G. STANTON, retired theatrical and circus man, died in Danvers, Mass., on March 19. He was born in 1858, and played a circus when eight years old. He traveled with numerous circuses and theatrical companies and later managed various theaters.

JOHN N. RAPHAEL, the noted journalist-playwright, died in England recently. Among the many adaptations that he made are included the English versions of "The Jesters," "Madam X," and "Peter Ibbetson." He also made a French adaptation of "Potash and Perlmutter." Mr. Raphael was a regular contributor of articles on the stage to numerous English newspapers and periodicals. He spent considerable time in Paris, and since the outbreak of the war he wrote a series of sketches of Paris life during wartime for the London Daily Telegraph.

CHARLES W. BENEDICT, professionally known as Charles W. Bernard, died suddenly in New York City March 19 of pneumonia. He was connected for many years with Barnum and Bailey's circus and also managed, in connection with his brother, Gus Bernard, the tours of Ollie Akerstrom. He is survived by two brothers and two sons.

CAPTAIN "JACK" BONAVITA, the well known animal trainer, died on March 20 of injuries suffered in a struggle with a polar bear that had become enraged. Captain Bonavita was born in Philadelphia and began his career as an animal trainer twenty-five years ago. In 1906 he married the Princess Montagnon, formerly wife of the Duc d'Avary, of France.

ALBERT L. WILBUR, veteran theatrical manager died March 23 in Boston of hardening of the arteries. For years he had been prominent in the theatrical business. He organized the Wilbur Opera Company, one of the most famous aggregations of its kind, using a small fortune he had made from several investments in successful attractions. He formed a partnership with E. D. Stair, and at one time they owned many popular priced theaters.

AMELIA MAYBORN, wife of Charles N. Green of the "Sermonette" company, died March 20, at the Union Hospital, Chicago.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be addressed in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

H. C. C., Auburndale, Mass.—Richard Beulah is with the Grand Opera House stock at Brooklyn, N. Y.

PHILADELPHIA READER.—Albert McGovern is with the Alcazar Players at the Baker Theater, Portland, Ore.

G. F. P., Philadelphia.—The best way is to watch the stock notices from New Haven or to write to her in care of the Hyperion Players at New Haven, Conn.

F. L. A., Atlantic City, N. J.—Mrs. Jennie Hemstreet died in Brooklyn on Dec. 9, 1899; John Malone died on Jan. 15, 1906, in New York City; Robert McWade, Sr., died in New York City on March 5, 1913. We are sorry we are not able to furnish you with the date and place of death of Julia Turnbull.

J. A. W., New York.—The young lady you referred to in "It" was Ruth Benson. Among the plays she has appeared in are: "The Cat and the Cherub," "Abigail," "Mrs. Partner," "Regeneration," "Divorçons," "A Woman's Way," "The Boss," "The Family Cupboard," "Moloch," and "It," which recently closed.

R. T. R., Chicago.—Al H. Woods has offices in the Eltinge Theater Building, New York, David Belasco in the Belasco Theater, Florenz Ziegfeld in the Century Theater, George M. Cohan in the Cohan and Harris Theater, Henry W. Savage in the Cohan and Harris Theater, and Charles Frohman, Inc., in the Empire Theater Building. (2) Joan Sawyer is in motion pictures with the Fox Film Company.

R. C., Phoenix, Ariz.—"Trilby" was first produced at the Garden Theater, New York, on April 15, 1895, with this cast: Virginia Harned, Burr McIntosh, John Glendenning, Alfred Hickman, Wilton Lackaye, Robert Paton Gibbs, Leo Dietrichstein, Alexis Law Gilspe, V. M. De Slike, Edwin Brandt, E. L. Walton, Reub Box, Morel Bean, Rosa Rand, Mme. Cottrelly, Grace Pierrepont, Lucile Nelson, Monte Elmo, and Josephine Bennett. (2) Wilton Lackaye and Virginia Harned had the leading roles of Svengali and Trilby. (3) Mary Anderson adapted "The Garden of Allah" for the stage, but did not appear in it.

J. NELSON, Los Angeles.—Douglas Fairbanks was born in Denver, Colo. He made his stage debut in "The Duke's Jester" at Richmond, Va., Sept. 10, 1900, and appeared in New York for the first time on March 3, 1902, at the Manhattan Theater in "Her Lord and Master." Subsequently he played in "Mrs. Jack," "The Pit," "Two Little Sailor Boys," "Clothes," "The Man of the Hour," "All for the Girl," "A Gentleman from Mississippi," "The Lights of London," "A Gentleman of Leisure," "Officer 666," "Hawthorne, U. S. A.," "The New Henrietta," "He Comes Up Smiling," "The Show Shop," and in vaudeville in "A Regular Business Man."

CHANGES AT THEATERS

Second Week in April Will Bring Shift Among Attractions

Within the next few weeks the face of the New York theatrical map will undergo quite a radical change, what with a number of attractions leaving to make room for new ones and the plays that still remain being shuffled about. Sir Herbert Tree in "Colonel Newcome" will come into the New Amsterdam on Apr. 10, replacing "Miss Springtime." Included in the company of fifty players in Sir Herbert's support will be seen Elsie Mackay, Alice Augarde Butler, Adelaide Prince, Sydney Greenstreet, Robert Rendel, Warburton Gamble and G. W. Anson. The production was staged under the direction of Lionel Belmore.

The Coburn's production of "The Yellow Jacket," will leave the Liberty to make room for Lew Fields and his all-star cast appearing in "Bosom Friends" on Apr. 9, and on the same date "His Little Widows" will replace "Nothing But the Truth" at the Longacre. Also it is said that "The Knife" will come into the Maxine Elliott before long.

The Fox film, "The Honor System" is expected to leave the Lyric shortly to make room for a transferring of "You're in

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings at 8.30. Mats. Wed. and Sat., 2.30.

Charles Frohman - - - - - Manager

MAUDE ADAMS **A KISS FOR CINDERELLA**

J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42nd St. Call Bryant 6344. Evenings 8.15. Matinees, Wednesday and Saturday at 2.15.

Cohan and Harris present

"THE WILLOW TREE"

A Fantasy of Japan

By Benrimo and Harrison Rhodes.

LYCEUM 45th St. and B'way. Evgs. at 8.30. Mats. Thursday and Saturday, 2.30.

CHARLES FROHMAN presents

H. A. Vachell's Play in 4 Acts

THE CASE OF LADY CAMBER

Lyn Harding H. E. Herbert W. L. Abington Henry Dornton Mary Boland Sydney Shields Kate Sargeantson Louie Emery

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

By Messrs. Smith and Hazzard.

Republic Theatre, W. 42nd Street. Evenings at 8.30. Matinees, Wed. and Sat., 2.30.

Selwyn & Co., present

JANE COWL IN LILAC TIME

A New Play by Jane Cowl and Jane Murfin. "Delicate in treatment and tender in sentiment, 'Lilac Time' is an appealing romance overshadowed by war."—*Char. Darnall, Eve. World.*

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.

HENRY B. HARRIS - - - - - Manager

JOHN D. WILLIAMS presents

The New Three-act Comedy.

"Our Betters"

By W. SOMERSET MAUGHAM Author of "Mrs. Dot," "Lady Frederick," Etc.

HIPPODROME

MANAGEMENT CHARLES DILLINGHAM Nights at 8.15 Mat. every day at 2.15

"THE BIG SHOW" Staged by R. H. BURNSIDE

ANNETTE KELLERMANN (Herself) In a new WATER SPECTACLE

AND RETURN OF CHARLOTTE

NEW ICE | MAMMOTH | 100 NOVELTIES

BALLET | MINSTRELS | 1,000 PEOPLE

World's Biggest Show at Lowest Prices

Love" from the Casino to that house. "The Beautiful Unknown" is to take its place at the Casino. Another contemplated shift will move "Oh, Boy!" which is judged the most popular musical piece in town, from the Princess to the Astor at the end of the run of "Her Soldier Boy." And there is a rumor that "Love O' Mike" will take to the road before another month has elapsed.

TO ANSWER BILLY SUNDAY

Rev. Walter E. Bentley, national secretary of the Actors' Church Alliance, is preparing to do all in his power to counteract the effects of Billy Sunday's unwarranted attacks on the theater.

NEW YORK THEATERS

New Amsterdam Theatre, West 43d Street. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.

Klaw & Erlanger's Unrivalled Musical Comedy Success

LAST TWO WEEKS

Miss Springtime

Music by Kalman. Book by Bolton.

KNICKERBOCKER Theatre, B'way & 39th St. Evgs. 8.30. Matinees Wed. & Sat. 2.30

Klaw & Erlanger - - - - - Managers

George Arliss

In J. M. BARRIE'S Comedy

THE PROFESSOR'S

LOVE STORY

GEO. COHAN'S Theatre, B'way & 43rd Street. Tel. Bryant 392.

Evgs., 8.35. Matinees, Wed. and Sat., 2.35.

KLAW & ERLANGER - - - - - Managers

Henry Miller presents

Ruth Chatterton

and company incl. BRUCE McRAE in

Come Out of Kitchen

"Fragrant, diverting, appealing."—*World.*

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats. Wed. and Sat., 2.30.

A. H. Woods presents

CHEATING

CHEATERS

By Max Marcin.

FULTON Theatre, West 46th St. Evgs. at 8.30. Matinees, Wed. and Sat., 2.30.

J. FRED ZIMMERMAN presents

WILLIAM THOS. A. COURTENAY WISE

In a New Comedy

PALS FIRST

By LEE WILSON DODD.

CORT West 48th St. Phone Bryant 44. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

Season's One Substantial Success

Oliver Morosco's Great Laughing Success

Up-Stairs and Down

By Frederic and Fanny Hatton.

LONGACRE

Theatre, 48th St., W. of Broadway. Evgs. 8.30; Mats. Wed. and Sat.

G. M. ANDERSON & L. LAWRENCE WEBER present

WILLIAM COLLIER

IN THE GREATEST OF ALL FARCES

NOTHING BUT THE TRUTH

In a recent speech Rev. Mr. Bentley said: "I want to hereby serve notice on Mr. Sunday that if he slams the theater in New York as he has slammed it elsewhere a prominent business man has given me carte blanche to hire a theater and answer his attacks. He has pledged a very large sum of money for this purpose, and I think that after more than thirty years' experience with the stage I ought to be able to defend it from the attacks of such a man as this noisy evangelist."

Vera Finlay and her mother, Mrs. J. A. Finlay, who have been in Florida for the past month, are both ill. Miss Finlay is at a hospital and Mrs. Finlay is confined to her room in a hotel in Jacksonville.

NEW YORK THEATERS

Playhouse 48th East of B'way. Phone 2638 Bryant. Evenings 8.30. Matinees, Wed., Thurs. and Sat., 2.30.

William A. Brady presents

THE MAN WHO CAME BACK

By Jules Eckert Goodman.

With a strong cast including

MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, Just East of B'way. Phone 2638 Bryant. Evenings 8.30. Matinees, Thursday and Saturday, 2.30.

THE 13th CHAIR

with MARGARET WYCHERLY

By BAYARD VEILLER

Winter Garden B'way & 50th Circle Phone 2330

Evgs. 8.00. Mats., Tues., Thurs. and Sat., 2.00.

SHOW of WONDERS

With the Spectacular Sensation SUBMARINE F-7

Shubert Theatre, 44th, West of B'way. Phone 4339 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.

JOE WEBER offers

The New Romantic Comic Opera

Book and Lyrics by Henry Blossom.

Music by Victor Herbert.

BOOTH 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.

MR. WILLIAM GILLETTE

In the new play by Claire Kummer.

"A Successful Calamity"

39th St. Theatre, Near Broadway. Phone 413 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.

OLIVER MOROSCO presents

EMILY STEVENS

In JOHN GALSWORTHY'S Great Play

THE FUGITIVE

Casino Broadway and 39th Street. Phone 3446 Greeley. Evgs. 8.15. Mats., Wed. and Sat., 2.15.

Arthur Hammerstein Presents

THE SEASON'S MUSICAL KNOCKOUT

YOU'RE IN LOVE

ASTOR THEATRE, 45th St., and Broadway. Phone 287 Bryant. Evgs., 8.30. Mats., Wed. and Sat., 2.30.

CLIFTON CRAWFORD

In New Military Operetta

HER SOLDIER BOY

ADELE ROWLAND BETH LYDY

Maxine Elliott's 39th Street, near Broadway. Phone 1476 Bryant.

Evgs., 8.30. Mats., Wed. and Sat., 2.30.

The Prettiest Musical Play at the Prettiest theatre, with the Prettiest girls.

Love O' Mike

MOROSCO

Theatre, West 45th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.

OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS

Canary Cottage

With TRIXIE FRIGANZA

CHARLES RUGGLES & HERBERT CORTHELL

MANHATTAN OPERA HOUSE

34th St., West of Broadway. Evgs. at 8.15. Matinees, Wednesday & Saturday 2.15

A Gorgeous, Colorful Production with Company of 250 People

THE WANDERER

Greatest cast ever assembled in the history of the American Stage. Evenings and Saturday Matinees, 8.00, 8.00, 7.50, 6.00, 5.00, 4.00, 3.00, 2.00, 1.00, 50c, 25c, 10c.

NEWS OF STOCK PLAYS AND PLAYERS

NORTHAMPTON PLAYERS

"School for Scandal," Under the Direction of a California Woman

NORTHAMPTON, Mass. (Special).—Academy (Bertram Harrison, manager): The most notable recent event at the municipal theater was a most creditable production, week March 10, of Sheridan's "School for Scandal." The play was chosen from a group of old comedies by popular vote, and was witnessed by many out-of-town visitors who were in Northampton for the annual Glee Club concert at Smith College. In connection with this event are numerous theater parties, so that the players' attraction for this week always is of importance. The play also was the first produced under the new resident director, Miss Frances Williams. Williams, a young California woman who has made a special study of the modern art theater abroad, been stage manager at Edith Craig's Little Theater, London, and put on some notable productions at the Civic Repertory Theater, Los Angeles. She also has had acting and managerial experience in cities of the Far West. With her practical experience both in stock and in literary and classic drama she brings desirable qualifications to the Northampton venture. "School for Scandal" showed the expected evidences of her excellent direction, and it was finely staged by Adams T. Rice. Glida Lorry was a charming Lady Teazle, and Sir Peter was admirably played by William Pringle, Joseph Surface by that coming young actor, William Powell, and Charles Surface by Selmer Jackson, who at the close of this week terminated his engagement with the Northampton Players, going from here to the Princess Theater, Los Angeles. Sir Oliver was delightfully played by George Riddell, who has just joined the company and who promises to be a valuable addition. Cordelia Macdonald was effective as Lady Sneerwell, and Flora Sheffield played Maria charmingly. Sydney Riggs and Charles Coghlan played Sir Benjamin Backbite and Snake with distinction. Plays previously given were "A Message from Mars," "Mile-a-Minute Kendall," and "Nobody's Widow." Frederick Palmer lectured at the theater March 6.

James H. Doyle, former resident director, severed his connection with the Northampton Players March 10 and is planning to take a few weeks' vacation before opening in April with the Keith company, Providence. Mrs. Doyle (Gertrude De Mont) has gone for a few weeks to her home in Kansas City. Maude Snyder and Donald O'Connor (Amherst, 1916) are two recent additions to the Northampton Players. Henry Travers played with the company during the week of "School for Scandal" as Moses. James Reenie, the popular lead of the Northampton Players for two seasons, spent part of the week 10 in Northampton, while the "His Bridal Night" company had an off week.

Calvin Thomas, who has just closed an engagement with "The Thirteenth Chair," is engaged for the new leading man of the Northampton Players and is bound to make good his first week in "Arms and the Girl."

MARY K. BREWSTER.

"THE LOST TRAIL" AT SALEM

SALEM, Mass. (Special).—At the Empire, week March 10, "The Lost Trail," by Anthony E. Willis. This military comedy-drama apparently pleased greatly, well-filled houses being the rule. March 20 was G. A. R. night, a certain percentage of the receipts going to the local post. Many veterans were present. Julian Noa was at his best as Bud Larrabee, making him a sure enough cowboy—not the weak imitation sometimes thrust upon us by the Eastern stage. Jane Salisbury as Edith Faulkner was, as always, most attractive. John B. Mack as Lieutenant Bruce Corbin was a sufficiently villainous villain and Elmer Thompson was most satisfactory as Leonard. David Baker was excellent as General Faulkner. Florence Hill contributed good comedy work as Ouray Hackett, as did Priscilla Knowles as Mrs. Higby and Joseph Thayer as Jim Hackett. Aubrey Noyes was very funny as Dr. Percy Alsworth and Paul Linton made a very acceptable Indian. "The Garden Gate" and "The Wrong Way," week March 26.

DOROTHY BENNETT.

CECIL SPOONER'S 26 WEEKS

LAWRENCE, MASS. (Special).—Colonial (Toomey and Demara, proprietors; J. William Schaeke, resident manager): The Cecil Spooner Stock company presented as their offering for the twenty-sixth week of their season here "The Common Law." Miss Spooner in the role of Valerie West added another spoke to the wheel of her successes during the season. Her rendition of the part was perfect and pleased the audience immensely. Douglas Dumbrell as the Kelley Neville gave a masterly portrayal, as did Norman Houston as Jose Quedra. Frederick Clayton in a comedy role got comedy out of the part that at times had the audience hilarious. Helen Tilden as Rita and the other members of the cast contributed to the success of the play in proportion to their parts. "The Cutest Girl in Town," 26-28; "My Irish Cinderella," 29-31.

W. A. O'REILLY.

"THE HEART OF A WOMAN" TRIED

Dollie Sullivan's Play Started by the Keith Players at Union Hill, N. J.

"The Heart of a Woman," by Dollie E. Sullivan, was presented for the first time on any stage by the Keith Players at the Hudson Theater, Union Hill, N. J., week March 19-24. The new play is wanting in some respects the requisites of a successful drama. The impression which is left after the curtain has been rung down on the first act is that Valda, a Russian woman, craves a love equal to that she herself is capable of. The author then successfully introduces an Indian, Frank Hudson, an ideal foil for the central figure of her play. The story progresses and the scene changes from a palatial residence in the metropolis to a hovel on the Western plains, the home of the Indian, who is struggling for wealth. Then to meet the exigencies of the plot development the author seeks to convey the impression that the passionate love of the Indian without the embellishments of the life to which Valda had been accustomed is not exactly what she had desired. Valda expresses her intention to return to the East

until Frank Hudson had made his mark. Immediately the part loses whatever character the author had lent to the role and the conclusion of the play becomes uninteresting and lacks finish.

Evelyn Varden as Valda played with consummate artistry. Charles W. Dingle admirably portrayed the role of Frank Hudson. Aubrey Bosworth and Mildred Florence succeeded in making the respective roles of Quick Lightning and Alluna loom up prominently through the medium of their meritorious efforts. Others were Joseph Lawrence as Warren, Orr-Baton, Frank Armstrong as James Work, Arthur Griffin as William Swinnerton, Charles C. Wilson as Le Ber Reynolds, Arthur Mack as the butler, and Caroline Locke as the maid. The production was elaborately staged and produced under the direction of W. C. Mason, general stage director of the B. F. Keith New York Theaters Company.

ERN AUSTIN GREWE.



VIRGINIA BRISSAC.

Leading woman at the Bishop Playhouse, Oakland, Cal., who is appearing the current week in "Little Women." John Griffith Wray is director of the Bishop. Principals in the cast are Nellie Leach, Jessie

Todhunter, May Pollock. The Players have been seen in several successes and is one of the strongest stock organizations on the Coast.

RIVALRY AT ROCHESTER

Little Theater Players and Prince Players In Initial Presentations

ROCHESTER, N. Y. (Special).—The Little Theater Players of Rochester, present their second group of one-act plays at Fine Arts Hall March 22. "Kayat," an oriental play of one act, based on the Arabian Nights, by Milton Bond, was played by Milton Bond, Arthur S. Gibson, Frederic O. Lortcher, Ruth Chamberlain, Anne E. Daisell, Charles Gouse, Charles McCray and Edwin Werp. Arnold Bennett's one act farce, "The Good Woman," played by Mrs. Virginia Karch, Edward Zimmer, Lawrence Stahibrod, which will be followed by Maasfeld's "The Campden Wonder," interpreted by Acton Langslow, Claude Smith, Beth Beattie, Blanch Thompson, Thomas Barclay and William Schlueter.

The Prince Street Players gave their second bill of plays at the Institute of Music March 27, 28. Their bill included Wilde's "A House of Cards"; Lady Gregory's "The Workhouse Ward"; Wilde's "Dawn," and Schnitzler's "The Farewell Supper," one of The Affairs of Anatol, seen at The New York Little Theater with John Barrymore in the title role, played by John Adams Warner. The Players include, Mrs. E. Franklin Brewster, Jr., Herbert Stern, Atkinson Allen, Caroline Werner, Clara Louise Werner, Andrew J. Warner, Mrs. and Mrs. William Morris Rummel, Marion Grover and Francis Bellamy.

It will be interesting to note the outcome of these two bands of players. The Little Theater Players will draw their support from the public at large, while the Prince Street Players will call upon society. Both factions won considerable press notices with their initial presentations; the players being earnest and sincere in their work and no amateurishness being noticeable.

Week March 19, Temple: Walter Shannon and Maude Annis and company offered "The Garden of Love," a musical tableau; Frank Burt, Ed Johnston and company, Bayonne Whipple and Walter Huston; the Kaufman brothers; Imperial Troupe; Lew Reed and the Wright Girls, Peter Walsh and Charles Bentley being the new acts, while Selma Braatz pleased in a clever juggling act.

The Piccadilly and the Colonial are doing capacity business with photoplays.

B. H. LEFFINGWELL.

LEWIN PLAYERS, WICHITA

WICHITA, KAN. (Special).—The Florence Lewin Players at the Empress in "Within the Law," Mar. 12-17, was well presented to business ranging from medium to capacity. Albert Voss and Florence Lewin as Richard Glider and Mary Turner were effective and convincing in the leads. Beulah Gwynne was highly pleasing in the cynical and humorous Agnes Lynch. Guy Kibbee scored as Inspector Burke. Frank Hawkins made a marked impression as Joe Garson and Elroy Ward, who has been out of the cast for two weeks, was enthusiastically welcomed back as Edward Glider. Elizabeth Stewart, Blanch Gliden, David Gossett, Arthur Collins, Milton Kibbee, Fred Moberly constituted an excellent supporting cast.

SHORES.

FLASHES FROM STOCK STAGES

Phil Maher Stock company, after a tour of Long Island and up-State, have closed until Easter Monday, when they open up on Penna. circuit. Personnel of company: Elsie Edna, leading lady; Mary Giron, characters; Willis Kenta, heavies; Paul Carroll, characters; Mrs. M. Swayne, general business, and five other general business people and specialists, including Phil Maher, comedian. The tour was highly successful, playing all Mr. Maher's pieces. The company was highly spoken of in every town they visited. In Oyster Bay the manager, Mr. Luke Flinn, retained them for another performance. In Ossining, N. Y., they are booked for a return date.

Manager Daniel of the Grand Opera Stock company in Brooklyn, N. Y., denies the statement in THE MIRROR of Mar. 24, that the Mae Desmond company connected with the Grand Opera House, under the Daniel management, is going to open in Schenectady, or elsewhere and will remain at the Grand indefinitely.

Miss Mildred Florence, popular ingenue of the Keith Players, Union Hill, N. J., has returned from a vacation spent at Atlantic City recuperating from a strenuous season. Miss Florence has endeared herself to players in Union Hill, who are still voicing their welcome.

"Little Peggy O'Moore" was presented by the American Players, Spokane, Wash., week Mar. 11 with great success. Jessie Arnold in the name part and Ralph Clineinger as Daddy Dan scored triumphs. Ben Erway as the tipping reporter, Alice Kennedy as his sweetheart, and Harry Leland as the politician were entirely adequate. "Rio Grande" followed.

At the Orpheum, Seattle, Wash., the Wilkes Players appeared in "The Barrier" March 11-17. Norma Winslow and Norman Hackett appeared in the leads, and in the cast were Fanchon Everhart, Norman Feulner, who made a good John Gale; John Sheehan, George Rand, William C. Walsh, V. T. Henderson, and Corbett Morris. The same company in "The Rose of the Ranch," 18-24.

Closing a successful season in Streator, Ill., March 24, Otis Oliver moved his company to the Family Theater, Lafayette, Ind., opening an indefinite engagement March 26 in "Rolling Stones," which will be followed by "Rebecca of Sunnybrook Farm," "Madam X," "Bought and Paid For," "Mrs. Wiggs of the Cabbage Patch," "Trail of the Lonesome Pine," "Within the Law," etc. The roster of the company is Otis Oliver, Harry I. Wallace, manager; Lillian Des Monde, Katherine Bond, Una Carpenter, Helen Vanderbilt, Jack Boyel, Andrew Streng, John D. Hammond, Ben Wells, and Jack Robertson. Mr. Oliver will open two more companies April 30.

Col. Frederic Ellsworth, vice Earl D. Sipe, who will no longer continue to be with the St. Claire Players at Paterson as manager, will fill the position made vacant by the necessity of Mr. Sipe taking personal charge of Miss St. Claire's affairs during her Trenton engagement. Robert Gieckler will be maintained as leading man with the Paterson company.

The Orpheum Theater Stock at Fargo, N. D., has just concluded with "The Rosary" and "Mother" as the vehicles. Miss Edna Marshall and Ward T. Cassidy had the leading roles.

"The Vampire" and "Rich Man Poor Man," week March 26-31.

Cecil Spooner concludes her stock season of twenty-six weeks in Lawrence on Mar. 31. She will take her company to Boston where she will offer "My Irish Cinderella" at the Castle Square Theater for an indefinite period beginning on Easter Monday. The play which was written by Miss Spooner, and which had its premiere here New Year's week, has been rewritten by the author and an entire new production is being built.

The Price-Butler Stock company opened at the Rex Theater, Dennison, O., Mar. 19, to satisfactory business.

In lieu of Winifred St. Claire, who will be featured at the head of her own company for a Spring and Summer engagement at the Trent Theater in Trenton, N. J., Nola Mercer will be elevated to the position of leading lady with the St. Claire Players, at the St. Claire Playhouse, Paterson, which is now in its seventh month of

The Wilkes Players of Salt Lake City presented week March 18, "The Rio Grande" by Augustus Thomas. Frederick Moore made an excellent Colonel Bannard and Nana Bryant played a delightful Nan. Cliff Thompson as Lieutenant Ellsworth and also Ferdinand Munier as Major Lane. George Barnes as Bill Hecht while Auncy T. McNulty did a small bit, that of a Mexican, speaking Spanish. Charlotte Treadway played a maid well and Claire Sinclair was Mrs. Lane. Cecil Kirke as Dr. Carson, Frank Bonner played Redmond. Huron L. Blyden besides giving an excellent production also did a good bit of acting as Colonel Wolcott. The New Henrietta, March 25-31.

BROOKLYN STOCKS

"East Lynne," "Common Clay," and "Uncle Tom's Cabin"

BROOKLYN, N. Y. (Special).—Week March 19: The production of the Fifth Avenue Theater Stock company was one of the old favorite plays which is still a big drawing card, judging from the excellent audiences to which the company played. "East Lynne" was given a very effective production being well played by the company both in acting and effect. Miss Summerly was cast in the leading role where she made an effective showing as could be desired while Mr. McWatters was cast to admiration. Others who contributed no small share to the success were: Miss Helen Spring, Miss Frances Young, Mr. Edmund Abbey, Mr. Linde, Mr. Blair and Mr. Stewart Wilson. It was indeed a production far above the average for stock. "The Call of the Heart," current week.

Week March 19, "Common Clay" was splendidly played by the Keith Players at the Gotham. The play is forcible in itself to attract audiences and to allow the cast to display some real talent which they took advantage of. Miss Alma Tell and Arline Alcine were cast to admiration while the balance of the company gave their full share of support.

"Uncle Tom's Cabin," a play that will take centuries for outcast, was again revived at the Grand Opera House week March 19 with Brooklyn's Own Stock company. It afforded the younger folk another opportunity to witness this pleasing play and was well attended. Miss Mae Desmond and Richard Buhler were the leading figures but were well supported by the entire company. The play in all went well and deservedly so. The report that any of the members of this company were to leave is without foundation.

R. J. MERKLINGER.



HAYDEN STEVENSON.

Mr. Stevenson is an actor of merit, and popular with the patrons of the Grand Opera Stock company of Brooklyn, N. Y., with which he is connected.

LIEB WILL TRY IT IN CHICAGO

CHICAGO (Special).—The Evening Post prints the following: Herman Lieb, an actor formerly resident in Chicago, well remembered for his production of Joseph Medill Patterson's one act play "Dope," intends to make an experiment in the neighborhood stock company idea here this Spring. He will assume the management of the Wilson Avenue Theater, which has been devoted to vaudeville since its establishment, for a season of four weeks or longer in dramatic productions by a stock company, beginning late in May or early in June. He intends to produce one new play during the engagement. Mitchell Harris, a stock company actor from St. Louis, has been engaged for leading man. Mr. Lieb himself will be the stage director, and will occasionally play "character" roles.

TROUSDALE'S ON THE ROAD

MCCOOK, NEB. (Special).—Temple (C. W. Martin, manager): The Boyd R. Trousdale Stock company, week March 12-17, pleased large audiences. After another week this company will close and make one-night stands in the four-act drama "One Girl's Mistake." The play has proven successful in stock production, and the large number of bookings the managers received while here indicates a long season. The Junior Class of the High School presented "The Time of His Life" in the High School auditorium 23, 24.

GEORGE KEARNS.

BYBEE IN KANSAS

HUTCHINSON, KAN. (Special).—Home (W. A. Lee, manager): M. E. Bybee Stock company, in "The Time, the Place, and the Girl" and "Dr. Jekyll and Mr. Hyde," week March 17. The former was well given to fair house. Same company in "The Virginian" and "Circumstantial Evidence," week 24.

C. W. OSWALD.

OPENING FOLLOWS HOLY WEEK

WORCESTER, MASS. (Special).—With "Quincy Adams Sawyer" as the final attraction in the season of International Circuit bookings, the Grant Theater closes March 31 for Holy Week, to reopen with stock April 9. Considerable secrecy is being maintained by Manager Billy Barry as to the make-up of the company outside of the fact that the director is to be George Arvine. The company will be all new, says Barry, and present indications are that the opening production will be "Mile-a-Minute Kendall." A splendid list of plays has been secured by S. Z. Poll for use during the season, to include "Common Clay," "Just a Woman," "It Pays to Advertise," "Broadway and Butter Milk," "Rich Man, Poor Man," "The House of Glass," and others. Unusual preparations are under way to make the opening as auspicious as possible. Manager Barry will make many changes in the house during the dark week, including the installation of an elaborate lobby decoration of crab apple, a feature to be the use of the natural scent. Prospects are fine for a successful stock season, judging from present interest in the undertaking.

GEORGE BRINTON BEAL.

"THE VAMPIRE" AT BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Luella Morey, she of wondrous character study fame and renown in the Lyric stock organization, played a trump card at the Lyric theater week March 18-24, when Lee Morrison's "The Vampire" was given. That the bulk of a heavy, interesting, talkative and risqué drama can be carried along through four acts with splendid interpretation by one person was demonstrated by Miss Morey and without a doubt, she won all audiences hands down at the close of the game Saturday night. Our handsome little leading lady, Frances McGrath, had a minor, though important part as the girl. Alfred Cross's work also called for careful study and slick acting. An efficient cast supplemented the above leading trio, lending capable support and ability. Week March 26, "The Call of the Heart," by Leta Vance. Roland Edwards, director and William H. Isham manage this house.

MARY SAYLES HANCORT.

SUCCESS IN SACRAMENTO

SACRAMENTO, CAL. (Special).—John Hailiday and Eva Lang and a company of capable players are now in their eighth week, March 19, of stock at the Grand Theater and are drawing bigger crowds every week. This company was formerly at the Alcazar Theater, San Francisco. They opened here Jan. 21 in Billie Burke's success, "Jerry," and since have played "Outcast," "A Pair of Sixes," "Never Say Die," "At Bay," "Nearly Married," "The Law of the Land," "The Girl of the Golden West," and "A House Full," now running. "The Girl of the Golden West" was very elaborately done and was generally praised by the critics as measuring up well with the best performances of that drama that have been seen. Taking prominent parts in the Alcazar casts are Hugh O'Connell, Ernest Van Pelt, Jane Darwell, Vane Calvert, Mae Thorne, Alis Luce, Harry Schumm, William Amsdell, William Craig, Dorothy Douglas, Talma-Zetta Wilbur, and Florence Thaxter.

L. A. FERNSWORTH.

UNION COLLEGE PLAYERS

SCHENECTADY, N. Y. (Special).—"Come to Bally Land," an original musical play in three acts, book and lyrics by Ernest W. Mandeville, with music by H. Ralph Knight, was presented by the Union College Dramatic Association at the Van Curler March 18. The production was the most ambitious offering yet attempted by the club and stamps the authors, both undergraduates, as writers of promise who will soon be crowding Friml-Haerbach, Kern-Bolten et al. for honors. The piece has a Bohemian atmosphere and contains several catchy numbers, notably "You Wonder Girl" and "For You Alone." The cast, especially the "ladies," scored with their clever characterizations. The piece was staged and directed by Morris Gilbert and Harold Sammons.

NAT SAHR.

MOZARTS OF ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players gave a remarkably clever and refreshing production of "The Trail of the Lonesome Pine" at the Mozart March 19-24 to large business. Harriet Duke gave the character of June a sweet simplicity. Edward Everett Horton made a manly, rugged, adequate Jack Hale and merited the approbation bestowed upon him. All others in the cast were up to their usual high standard. The skillful hand of Director Lee Sterrett was manifest, and the special scenery helped greatly. "A Pair of Queens," 26-31.

J. MAXWELL BEERS.

AT TOOTLE'S IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Brothers Stock company's attraction at Tootle's, week March 18-24, was "The Traveling Salesman." Ed Dubinsky as Bob Blake took full advantage of the fine opportunities in this part and scored heavily. Eva Craig as Beth Elliott won the audiences. Frances Valley as Mrs. Babbitt, Barney Dubinsky as Ted Watts, and Wallace Griggs as the colored porter all deserve special mention. Business excellent.

JOHN A. DUNCAN, JR.

The Stage Is All Set—

When the curtain rings up on the

ACTORS' FUND FAIR

Grand Central Palace, May 12 to 21

The Public will witness the most thoroughly organized and complete Bazaar ever presented to the people of America.

WORKERS ARE NEEDED

If you have not yet volunteered your personal services, then you should not be the last to send in donations—anything which the Fair management may dispose of to bring money into the Actors' Fund.

Join the Women's Division

Ida C. Nahm will tell you where you can serve best—she awaits your call.

MEET ALL THE OTHER STAGE FOLK
any day at the

ACTORS' FUND FAIR

Hotel Astor, New York City

MADGE WEST

LEADING WOMAN

Academy Players

Halifax, N. S.

HAZELE BURGESS

HAZELE BURGESS PLAYERS, Strand Theatre, Miami, Florida

PRODUCTIONS—Feb. 5, Jerry; Feb. 19, Eternal Magdalene
"12, Sinners" "26, Along Came Ruth"

FRANCES McGRATH

LEADING WOMAN

LYRIC THEATRE STOCK, BRIDGEPORT, CONN. Address care DRAMATIC MIRROR

CHARLOTTE WADE DANIEL

CHARACTERS

Mozart Theatre, Elmira, N. Y.

W. O. MCWATTERS

LEADING MAN

Fifth Ave. Theatre, Brooklyn

ELMER O. PETERSON

In "LUCRETIA BORGIA" Personal direction Herbert Brenon. Chas. L. Gill, Bus. Mgr.

HAYDEN STEVENSON

GRAND OPERA HOUSE, BROOKLYN

Address Green Room Club, New York.

DALE'S AT OMAHA

OMAHA, NEB. (Special).—The Kathryn Dale Stock company at the Krug Theater presented "The Lost Paradise," March 11-17, with Miss Dale and Arthur Lines in the leading parts. Miss Dale is a winsome girl with a very pleasing voice. Miss Lucy Hayes's portrayal of "Cinders" was excellent. She is an Omaha girl who is very popular with Omaha Stock patrons. "Why Lindy Ran Away," 18-24.

"FRAN."

"SILENT WITNESS" AT SCRANTON

SCRANTON, Pa. (Special).—Academy: "The Silent Witness," week March 19, by the Poli Players proved a genuine success. The play gave all the members of the company an opportunity to show their best efforts, which they did, and it was the most successful play of the season. Frank Charlton is an exceptional leading man, and his support is the best. "Othello," week 26.

C. B. DERMAN.

Plans have been completed for the launching of another season of Albee stock in Providence, R. I. Charles Lovenberg of that city has engaged Byron Heasley, now appearing in "The Great Divide"; Lynn Overmann and Regine Wallace to head the company for the coming season.

JAMES L. CARHART

Made Adams Co. Management Chas. Frohman

LOUISE MULDER

Disengaged. Chas. Grandes Dames. Add. Agents

OAKLAND, CAL. (Special).—Bishop: For the first time in Oakland, "Young America" by the Bishop Players is pleasing large audiences. The role of the bad boy Art is taken by Charles Barton, who was especially engaged for the part. The neighbors as played by J. Anthony Smythe, Virginia Brissac, Nolan Leary, Rodney Hildebrand and Harry Garrity contribute largely to the success of the play. "Within the Law" week 19.

SCHESLINE.

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

RINGING DOWN THE CURTAINS

The Order of the Day in Mid-West Theatrical Zones—Ten Companies of "Her Unborn Child"

CHICAGO, Ill., March 29 (Special).—"The Unborn Child," a new play by Arthur J. Lamb, opened at Gary, Ind., last night, Sunday a week ago, and went from that point to Indianapolis, Ind., where it played one performance at the Grand Opera House. The company closed there after being closed by the house management. The players returned to Chicago in the middle of the week. The play had a long first act, as long as the other acts put together. It was talked and the talk got nowhere.

Closings are the order of the day in Mid-West theatrical circles. Robert Sherman's "The Girl Without a Chance" (Western) closed at Aurora, Ill., on Wednesday night of last week. The circuit show closing the Saturday previous at the National in Chicago. George Klint's "The Millionaire's Son and the Shop Girl" ends its season this week at the American in St. Louis, Mo. W. B. Patton in "Easy Bill," closed last Saturday after a brief tour of Eastern one-night stands. Gaskell and MacVitt's "The Shepherd of the Hills" gotten together for a brief period, closed recently. E. P. Churchill's "Around the Town" closed Wednesday of this week. Hamilton Coleman's "When a Girl Loves" closed recently.

Gamalo Gatts and Clifford, Inc., plan to send out no less than ten companies next season in "Her Unborn Child," figuring that cities of 50,000 or more will stand a full week and those of from 25,000 to 50,000 a half week. The show is to have runs in both New York and Philadelphia, at international circuit houses, and it may have a run at Boston. George Gatts left Chicago for New York to see that both the Eastern companies are in splendid shape for their runs. A Western show will take up the international circuit time at Buffalo, N. Y., April 2.

R. I. Lydiatt of the United Producing company, a Canadian concern, stopped off in Chicago last week to see rehearsal of "Freckles," which opens at Regina, Can., April 3, after originating in Chicago. Darrell H. Lyall will manage the company and Al C. Oaks is in advance. Hazel Wood is to play "The Angel." Eunice Williams, the wife of the famous minstrel, George Thatcher, is to play Mrs. Duncan. Monroe Dorr of the original cast, is with this show. Harry Dixon is to play Duncan. Mr. Lydiatt was on his way to Toronto and Halifax and will visit "In Walked Jimmy," "Peg o' My Heart" and "Charley's Aunt," which his concern has in that territory.

Frank North of the North Brothers, is taking out a summer stock under canvas which will open at Oberlin, Kan. Glen Beveridge arrived in Chicago last Friday for a few days in the city when he engaged many players for a summer season under canvas.

William Anthony Magire has written a vaudeville act called "The Rouse," which is in rehearsal here.

Joseph Rose is German born, so he did not care to accompany the Boston English Opera company into Canada and resigned his place as musical director.

Una Carpenter joined the Oliver Players last week at Streator, Ill.

Kathryn Osborn joined Boyd Tronell's new show "One Girl's Experience," which opened Monday at Hastings, Neb.

There will be a stock company at the Wilson Avenue Theater on the north side of Chicago, starting June 4. The house, which is ideally located for stock, has been playing vaudeville for several years. As a new vaudeville theater for the neighborhood, a successful summer season might mean a permanent stock there. Claude Gillingwater and Edith Lyle will be the leading people, and Herman Lieb will direct.

Ed Williams, who has a stock company at the Orpheum at Elkhart, Ind., will open another company at the Orpheum at Quincy, Ill., Easter week, making two companies under his banner.

This will be the third season of the Williams stock at the Orpheum at Quincy.

Thurston Bailey closed his stock company at Shawnee, Okla., last Saturday and opens a tent show May 1. He is expected in Chicago shortly to engage people for the summer venture.

Jack Bruce, until recently leading man of the Wigan at San Francisco, is expected in Chicago shortly.

Harry Somerville is organizing a stock company to appear at Chicago Heights, Ill.

Joseph D. Glass is moving his stock from El Paso, Texas, to San Diego, Cal.

Alphonse Elmer and Brigham Royce of the Julia Arthur company, players well known in Chicago and had a splendid opportunity to renew acquaintance before opening at the Illinois, as the company laid off a time here.

Bert Melville, manager of Melville's Comedians, the least committee of the Hills, for the summer and next season for Southern territory and repertoire through A. Milo Bennett.

"Little Lost Sister" has been leased to the Strand in Mobile, Ala., and to M. L. Hybee at Wichita, Kan., by the same agent.

Floyd Correll, who was until recently with Robert Sherman's "Peg o' My Heart," has joined the United Producing company's "Peg o' My Heart," placed by O. H. Johnston.

Dorothy Gray who is now Mrs. H. L. Miller, is residing in Leavenworth, Kan., having given up her stage career for domestic bliss.

Eddie Fox and his family were the headline feature at the Majestic last week and were undoubtedly the biggest thing in Chicago vaudeville for that period. It is a splendid entertainment of an original design. Janet Allyn and company, composed of players from the legitimate, were at McVickers in "It's a Long Lane," and made quite a hit. Gleason and Gates are at the Wilson the early part of this week in "The Submarine Attack."

The engagement of Maurice Browne's Little Theater announces that of the proposed \$10,000 subsidy to be pledged annually for three years, \$8,500 has been promised by 200 subscribers in amounts ranging from \$2 to \$500.

The owners of the Fine Arts Building have donated the theater rent free until May 31, and beginning March 29 puppet performances of "Alice in Wonderland" will be given on Thursday and Friday evenings, Thursday and Saturday afternoons and Saturday mornings for the benefit of the fund. Mr. Browne hereafter will not act. His entire time will be devoted to producing.

The engagement of Sarah Bernhardt at the Auditorium this week had to be cancelled on Thursday of last week as it was plain that she would not be able to appear.

Plays of the week in Chicago:

Blackstone: Julia Arthur in "Sermona" opened this week.

Cohan's Grand: "Turn to the Right" continues to delight capacity crowds.

Cort: "Good Gracious! Annabelle" has found big favor and is in for a prosperous run.

Garrick: "The Passing Show" continues to prosper.

Princess: "The Cinderella Man" has caught on.

Chicago: "Very Good Eddie" is finding favor.

Powers: "The Boomerang" remains a strong magnet.

La Salle: Nora Bayes is attracting fair business.

Olympic: "Potash and Perimeter in Society" closes its engagement with Lent. Chauncey Olcott in "The Heart of Paddy Whack" follows it in and remains a fortnight after which "The Bird of Paradise" is due.

Illinois: "Chin-Chin" finishes its engagement this week and Raymond Hitchcock in "Betty" opens April 1.

E. E. MURKIN.

PITTSBURGH

PITTSBURGH (Special).—Al. Johnson played a return engagement at the head of the "Winter Garden" company in "Robinson Crusoe, Jr.," at the Alvin, March 19-24. As was to be expected the house was crowded at every performance. Johnson is the big attraction and is the life and success of the piece. "Pierrot the Prodigious" March 26-31.

Caruso comes to Pittsburgh for the first time in concert on Saturday evening, May 5, appearing with the Cincinnati Symphony Orchestra at the new Shriners' Mosque. "The Barrier" continues in photoplay at the Pitt. "The Jolly Gram Widows" drew largely at the Gaiety and the Victoria and Academy also had good bills.

Pedro, the Italian, proved a good drawing card at the Lyceum March 19-24, with the author's title role. James Kyle MacCurdy, the supporting company was good. "For the Man She Loved," March 26-31. Grace La Rue headed a good bill of vaudeville at the Grand, and the headliner, March 26-31, is the ever pleasing Nan Halperin.

The Marguerite Bryant Players offered "The Girl from the Emerald Isle" week March 19, with Marguerite Bryant getting all there was out of the title role. Frederick Colegrove, William E. Lemuels, Charles Kramer, Katharine Lewis, Fred Steele, and other members of the company were cast to advantage.

D. J. FACKNER.

BINGHAMTON, N. Y.

BINGHAMTON, N. Y. (Special).—Anna Held in "Follow Me" at the Armory Theater March 14. After turning away several hundred the packed house was most enthusiastic in its appreciation of the splendid production. Among the cast, Sylvia Jason and Henry Lewis easily carried off the honors. The chorus was well groomed and settings pleasing. It is evident by the box office receipts that this city does not get enough good shows to which it is duly entitled.

"The Crisis," March 15-17; "Pace-makers," March 18 and 20; "Intolerance," March 22-24; "Gypsy Love," March 25.

Keith Vaudeville with Paramount pictures at the Stone to packed houses. The Symphony and Star are also doing big business with a splendid offering of the best in motion pictures.

FRED W. SMITH.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—Empire (Francis P. Martin, manager): Alma Gluck appeared here March 5 and played to the largest assemblage in Syracuse in a long time. Every seat in the house was sold at noon and 200 seats were placed upon the stage, these being sold before six o'clock. Standing room was at a premium. Nothing further need be said about Miss Gluck or the concert as everyone knows the unquestionable favor with which she was received.

"Intolerance," March 19-24, is drawing packed houses.

Wieting (H. E. Lynch, manager): Lew Wood Stock Company presented "The Yellow Ticket," March 12-16, and as predicted the week before the company did much better in this place than in "Along Came Ruth." Miss Knight was exceptionally good, giving the long recitation at the end of the first act in a manner which reflected much credit to her and showed herself entirely fitted for parts of like nature. The rest of the company was more than ordinarily good in their roles. "Getting Married" played two performances March 17 to big houses.

"Pierrot the Prodigious" was extremely produced by a company which scored the New York success. Miss Kelly made a very alluring picture. Miss Pratt was also very good in her part. Gabrielle Perrier, Louis Gout, and Paul Clerg took their parts remarkably well. Hannah von Vollenhoven at the piano about a remarkable interpretation of the music.

FREDERICK E. NORTON.

VICKSBURG, MISS.

VICKSBURG, Miss. (Special).—Walnut Street Theater (H. Mayer, mgr.): Robert Edeson, popular both in the spoken drama and in the film world, March 15, for one night. Mr. Edeson produced his own play "His Brother's Keeper," and judging from the applause given all through the performance it pleased. A fair house greeted him.

Alamo (L. J. Pico, manager): March 18-23, photoplays to S. R. O. Bijou Dream (Harry Morel, manager): March 19-24, photoplays to big houses. J. Pico local manager of The Fitchburg Amusement Co. has organized a "Saxophone Quintet" and the patrons of the Alamo will be treated to some good music in the near future.

OTTO WEINER.

WASHINGTON

WASHINGTON, D. C. (Special).—Unusual interest is centered in the engagement during the current week of Miss Ferguson at the National Theater, where she is appearing in "Shirley Kaye," a sparkling, well-liked comedy by Hubert Footner. Miss Ferguson is most warmly welcomed in the spirited title role which displays her brilliant comedy talents in a joyful light. A large and distinguished audience gave many expressions of their pleasure and appreciation of again seeing this popular star in a play and character that particularly suits. This engagement, it is to be regretted, is in the nature of a farewell to Washington admirers, for at the end of the present tour Miss Ferguson will retire from the audible stage and accept a contract for a number of years as a film star. Messrs. Klaw and Erlanger have supplied their star with a support exceptionally fine and talented. "Twixt Beds" follows.

Oliver Morosco's big musical farce success, "So Long Letty," is the potent drawing attraction at the Belasco this week that scored a winner with a big enthusiastic audience on its opening night. The book was written by Mr. Morosco and Elmer Harris, the latter the author of many prominent successes, and is based upon Mr. Harris' former farce, "Your Neighbor's Wife." Cast includes Charlotte Greenwood, Walter Catlett, in the role of the Grant, Winnie Baldwin, Percy Brannon, Vera Doria, Ben Linn and the Cameron Sisters, two most excellent dancers. "Very Good Eddie" follows.

The history of the American stage scarcely records a more enduring success than that achieved by "In Old Kentucky," which is the current week's offering by the Poli Players at Poli's with the popular leading man William P. Carleton in the conspicuous role of the young Kentuckian and the talented young leading lady Florence Blitthouse a splendid success as Madge. Briefly with a capable and favorite stock organization strongly equipped in the various parts winning distinctive praise from large audiences for the noteworthy excellent performance, another feather in the cap of Edwin H. Curtis, the play director whose work has been perfect.

Four original one-act plays, all by Washington authors, constitute the program for the April performance of the Players Drama League. The plays will be given in the early part of the auditorium of the James Ormond Wilson Normal School. The authors are Esther Galbraith, Evelyn von Emig, Miss Kirkup and Bertram Bloch. Miss von Emig's play, "Trains," is a tragedy of a Western mining town. "The Brink of Silence," by Miss Galbraith, reflects the playwright's interest in geographic subjects, because it deals with Antarctic exploration. Miss Kirkup has adapted a Bohemian folk tale. It is a whimsical sketch dealing an unusual contract. Bertram Bloch's offering is a semi-pantomime.

The return to vaudeville of McIntyre and Heath is most warmly welcomed and these veteran black-face comedians, assisted by Otto T. Johnson, introducing a revival of "Old Guard," one of the early military travesties, are the big headlines of Keith's present week's program. Others are Mile, Daisy Jean, a refugee from the royal court of Belgium, who has come to America to raise funds for her war-stricken country, who discloses adversity of rare musical gifts; Frank Miller and Maria Patterson in "Dances of the Day," Charles Howard, Margaret Taylor and Hal Pine in "A Happy Combination"; Beale and Harriet Hempel and company in the symbolical comedy "You"; Joe Towle.

Dwight Elmendorf gave the fourth of his season of travel talks on the "Garden of Allah" at the National, Thursday last. At the conclusion of the illustrated lecture Mr. Elmendorf announced that the present week's lecture on Mexico will be his last in Washington as he will not return next year.

Sunday night at the Belasco, Dr. Leonard S. Sugden presented his motion picture lecture, "The Land of Alaska." Dr. Sugden was formerly surgeon of the Canadian Northwest Mounted Police and has lived in the territory in Alaska. In this time he taught himself how to take motion pictures, and on his adventurous trips through the frozen north he made pictures of scenes that have never before come out of the north.

Alla Nazimova, the Russian actress appearing at the Belasco Theater last week, will not act when people in the audience talk out loud. And for this reason the curtain was rung down before its time at the performance of "Ception Shoals" last Friday night.

JOHN T. WARDE.

NEWARK, N. J.

NEWARK, N. J. (Special).—Stuart Barnes was the headliner at Proctor's Palace, March 19-21. Others on the program, Webb and Byrnes, Emmet J. Welsh and company, George Skipper and Myrtle Kastrup; Nona Winter, who was delightfully pleasing and brings back memories of her father, Banks Winter, the veteran minstrel man; Long Tack Sam and company, Helen Page and company, and the Talots.

At Keepey's "A Night in Venice," with Katherine Wilson, Flora Yao, A. Rosato, Joseph Barton and Alfred D'Arpe. Little Lord Roberts, Sidney Broughton and Grace Turner, William O'Brien and Emily Ecomar, Ramonde, Lester Bernard and Earle Lloyd, and Sorretti and Antoinette.

At Loew's "The Pardon," splendidly enacted by George Drury Harl, Charles Henderson, Henry Cronen, and Nell Drury, is without doubt the best drama sketch presented here this season.

At the Lyric "The Modern Mises," Anthony Herald, William Luigi, Roland Charles, Albert Edwards, The Pearl Trio, Dorothy Mann, John Warren, Maud and May Winkle, Sylvester Nelson, Alice Harbour, and Roy Lynn.

The Midnight Maidens company at the Empire, March 19-21. Geo. S. APPELDATE.

MACON, GA.

MACON, Ga. (Special).—Grand: "The Girl Phillips," March 12, 13, good houses. John Drew in "Major Pendennis," March 14; large house. "A Daughter of the Gods," March 15-17; Keith vaudeville, March 19-21; Otis Skinner in "Mister Antonio," March 22; "Civilization," March 23, 24.

Capitol, Palace, Macon and Princess: Excellent films to big house.

ANDREW OLIVER ORR.

CINCINNATI

CINCINNATI (Special).—With the Grand given over to motion pictures, the Lyric stands out in bold relief as the one Cincinnati house presenting first-class attractions. The distinction will be short lived, however, for only one attraction is booked after the current week, and feature films will then hold forth on the east side of Vine street. Anna Held in "Follow Me" is drawing fairly well at the Lyric. Just what the title has to do with the play and just what it is all about is not easily discovered. In fact, as a "mystery" play, "Follow Me" seems to capture the prize. However, it is a typical Heilman show—plenty of costumes, noisy music and the inevitable song about the mischievous eyes. The passing years have been kind to Anna Held, and she is able to display to the public a beautiful face and figure. Henry Lewis as Adolph Knutt, "poet at large," really saves "Follow Me" from becoming a genuine bore. He has nothing whatever to do with the action of the piece and it is just as well—it is a relief. The diminutive Sylvia Jason as Miss Watchcharm deserves to be in better surroundings with more to do. The rest of the cast of principals was adequate and the chorus was attractively gowned and at times seemed to sing. Anna Held celebrated her birthday anniversary Monday night by giving a supper after the performance to the members of her company. Asked what milestone in her life she had reached, Mme. Held, smiling, replied, "the happiest."

Sophie Tucker scores heavily in the Keith bill. She is compelled to respond to numerous encores at each performance. It is not saying too much to assert that she makes raptures seem artistic. The Avon Comedy Four present an act that is up among the headlines.

Moses Gumble, former Cincinnati, who has achieved fame as a song writer in New York, was here this week consulting with Anna Held about several new pieces. Henry Lewis is singing one of the big hits, "Down Where the Black-Eyed Susans Grow" in "Follow Me."

Manager C. Hubert Heuck of the Lyric and Manager Ned Hastings of the Keith's are having some differences with the local Musicians' Union in regard to the completion of contracts for the current season and the making of new ones for next season. While the high cost of living undoubtedly entitled every one, even musicians, to expect sufficient increase in income to provide the necessities of life it might be well to remember that gold does not pour into the box-offices as of yore.

Two of the greatest operatic artists of the day, Mme. Lina Cavalieri and Lucien Muratore, sang to a small but select audience at Music Hall Sunday evening.

It is probable that Cincinnati will have to wait another year for the new B. F. Keith Theater. Plans for reconstruction of the old house during the coming summer have been made up and it is not likely that the work will be started until next spring. The usual summer vaudeville will undoubtedly succeed the regular season attractions. "His Majesty, Bunker Bean," with Taylor Holmes, at the Lyric, week March 26-31.

WM. SMITH GOLDENBERG.

PORTLAND, MAINE

PORTLAND, Me. (Special).—Week March 12, Jefferson: "Robin Hood" and "The Serenade" last three days of the week.

B. F. Keith's: Vaudeville, featuring Pauline Barri and William Morrow & Co.

New Portland: Loew vaudeville; headliners: Original Kilties Band, Six Imps and a girl. Appearance of theater imported by a new front with white and gold letters and mahogany display frames. Later interior of house is to be redecorated and new balcony seats installed. Manager Hutchinson is also planning a check room.

Strand, Elm and Empire, photoplays.

B. F. Keith's Stock Co., headed by Alma Tell and Jack Roseleigh, two Portland favorites, begins its season April 9. On the same date Sidney Toler, at the head of his own company, to be brought intact from Halifax, N. S., will open at the Jefferson. Negotiations are under way to obtain Adelaide Kelm as leading woman. Both Mr. Toler and Miss Kelm have played here many seasons. James E. Moore will be business manager.

Jefferson: "Katinka," March 21, 22, with excellent business, by a good company with the title role well enacted by Alice Ryan, whose singing and acting were delightful. "Miss Springtime" with the New York cast, current week.

City Hall Auditorium: An event of importance was the appearance of Anna Case as assisting artist with Organist Will C. Macfarlane in a well-arranged program. Miss Case was warmly received by a large audience and more than justified the press notices that preceded her coming week March 22.

B. F. Keith's: Vaudeville featuring Rae Eleanor Hall, Lida McMillan and company, Clark and Verdi. "Veterans" current week.

New Portland: Vaudeville; headliners, Lillian Mortimer and company. The Kilties' on Girls Strand, Empire, Elm: Motion pictures with good business.

Portland was especially interested in "Back of the Man," featuring Dorothy Dalton at the Empire. Miss Dalton was for a long time leading woman with the B. F. Keith Stock Company, when she was a great favorite both theatrically as well as socially. Richly endowed with histrionic ability, her portrayals always show an intelligence that has won for her a place among the prominent stars of the screen.

PALMER STRAW.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"Joan the Woman" drew lovers of pictures to the Majestic March 19-24 to big business. "The Crisis," March 26-31.

Keith's had on the best bill of the season March 19-21, to very large patronage. Appearing March 22-24, Josephine Howard and Evelyn Clark, Austin Webb and company, Bernice and Baker, Rogers and Whelan, Mabel Burke.

Hello Paris company crowded the Academy of Music March 19-24, and George Clark and a strong company were seen to the best possible advantage. A feature of the bill is an act called "The Night Court." Military Maids March 25-31.

"Step Lively Girls" was the attraction at the Empire, Hoboken, March 19-24, to fine business. Rich McAllister is the star, and he is very good. Edna May Spencer was warmly received when she appeared in a sketch at Keith's, March 19-21. She was a former stock favorite here.

WALTER C. SMITH.

HARVARD THESPIANS WILL NOT ACT

Call for Military Duty Interferes With Cambridge's Bare-Leg Production—Death of A. L. Wilbur, Veteran Manager

Boston, Mass. (Special).—Mary Young was welcomed back to Boston last evening at the Wilbur Theater in Francis Nordstrom's new farcical comedy, "He Said—She Believed Him." Henry Jewett, players gave "The Doll's House" at the Copley Theater in the afternoon and "The Lure" in the evening, and will give both of these plays daily this week. At the Castle Square Theater Thurston the magician kept the audience amused and guessing with his magic and legends.

At the other houses, Park Square, "Fair and Warner"; Hollis, "A Tailor-Made Man"; Shubert, "The Blue Paradise"; Plymouth, Guy Bates Post in "The Manquerator"; Majestic, Pictures, "Daughter of the Gods"; Colonial, Geraldine Farrar in the film "Joan the Woman".

The Wilbur, Plymouth and Shubert theaters advertise "This theater will give preference in the location of seats to men in uniform of the National Guard and the Army and Navy." It is not known how many Boston theaters have been induced to enlist through the publication of this note but the idea is commendable.

When the photoplay "Joan the Woman" with Geraldine Farrar opened last week at the Colonial Theater Miss Farrar occupied a box, and during the scene in which she was the Star Spangled Banner in refutation of the stories that have been circulated with reference to her disservice for the national anthem. Meanwhile the photoplay is doing a good business, as it has been well received by both the reviewers and the public. Several papers were enthusiastic over the film and it is expected that "Joan the Woman" will have a long run.

"Barnum Was Right," the merry play of the Harvard boys that was to have shown the young actors of Cambridge with bare legs is not to be performed after all, even though the controversy over the matter of bare legs was settled in favor of the students. Grim-visaged War took a hand in the performance and found that so many of the college thespians were in line for military duty that the production was given up. More than \$2,000 had been spent for costumes and properties, and weeks and weeks of preparation had been given by the hard-working actors. However, they are patriotic young fellows and feel that their first duty is to Uncle Sam rather than to the footlights.

Several of the vaudeville houses here are still picketed by the White Rats but the excitement

over the picketing has subsided and little attention is paid to the sentinels.

Albert L. Wilbur, for whom the Wilbur Theater in Boston was named, died Friday afternoon. He had been ill for several weeks but two days before his death it was hoped that he would recover. He was born May 1, 1847, at Westmoreland, N. H., and traced his ancestry back to an English immigrant who came to Boston in 1823. After attending the common schools of his town, and graduating from the high school in Randolph, Mass., where his parents then resided, he entered mercantile business in Boston, in which he continued for several years. In 1876, when he was twenty-nine years old, he was at Jackson, Miss., where he met Daniel Frohman, manager of the troupe and Wilbur loaned him forty dollars to move the minstrels to Vicksburg. Five years later Daniel Frohman needed money to put the play of "Hazel Kirks" in St. Francisco for a summer engagement, invited Wilbur to go in with him on shares. Wilbur did this and the story goes that he and the two Frohmans, Daniel and Gus, divided thirty thousand dollars when the San Francisco engagement ended.

This success decided Mr. Wilbur to go into the theatrical business. His first venture was to produce Audran's tuncful opera of "The Mascot." The Wilbur Opera Company became known all over the country. For some seasons he lost money, as he insisted on giving the public opera at prices ranging from ten to fifty cents, but when at last the tide turned and his opera on a ten, twenty and thirty-cent scale began to appeal to playgoers, he made money very rapidly. He is said to have produced over one hundred and fifty light operas and operettas. With E. D. Stair he formed a partnership and the firm acquired interest in many houses in the Middle West. About fifteen years ago the two men turned their attention to Boston and leased the Majestic Theater. Then they took over the Globe Theater from Weber and Fields, and added the Grand Opera House to their playhouses. Mr. Wilbur has been interested with the Shuberts in several theater enterprises here. The Wilbur Theater was erected and named for him, and it is that house which will keep his name before the playing public in Boston.

DUBLIN CLAPP.

KANSAS CITY, MO.

KANSAS CITY, MO. (Special).—Shubert (J. B. Fitzpatrick, manager).—"Hill-Trail-Holiday" made the biggest kind of a hit week March 18-24. Frank Otto, who headed the exceedingly well-chosen cast in an extravaganza, was the star that no one regretted not having seen Fred Niblo in the title role. Lola Merrill strengthened his work by her clever acting. Chauncey Causland made much of his part, while Howard Hall Gibson registered a sidekick in the character of Business good, but he played deserved better. Week March 20-21, William Hodge in "Fixing Sister."

Orpheum (Lawrence Lehman, manager). The assigned headline acts on last week's bill were "The Age of Reason," a satire, by Jack White, with Lucille Cavanaugh, in songs and clever, but old dances, but the audiences rearranged the program and put the Misses Nellie and Sara Kouns in first position. The Misses Kouns have appeared in concert but are just making their debut in vaudeville and their exceptionally fine lyric soprano voices will be a valuable addition to the two-day. Business good.

Globe (Cyrus Jacobs, manager). Charles A. Mason's comedy sketch, "Who is Who," was much liked on the bill opening March 18. "Hill-Trail-Holiday" was another star act, extracting many laughs in their singing and talking skit. Business continues satisfactory.

Pantages's Empress (W. J. Timmons, manager). The Imperial Military Octette of fine-looking young fellows, who can win as much applause by singing as by playing, was the popular feature act on last week's bill at this house. Herbert Brooks, a magician out of the ordinary, and Corelli and Gillette, English comedians, with an unusual sketch, also scored. Big business.

Garden (W. H. Quigley, manager). "Fog o' My Heart," here only a fortnight ago, played a return engagement, week March 18-24, to good business. "The Smart Set" followed.

Gaiety (George Gallagher, manager). The Burlesque Review, a combination of the various burlesque shows of the season, pleased big houses, week March 18-24. The feature was the "Living Art Studies." This week, New York Bowers Burlesquers.

Century (Joe Donagan, manager). Murray Simmons, as funny as ever, was the pivot around which the Theobred Burlesquers moved in their presentation of a two-act musical farce embracing good melody, fair vaudeville, striking ensembles and first-class burlesque. The show played to good business. This week, "The Show Business Makers."

The Boston National Opera Company is booked for a three-days' engagement at Convention Hall during the latter part of the month. Miss Rhea, the premier danseuse of the organization, is a Kansas City girl who has made rapid strides in her profession in the last year. The motion picture houses are all presenting satisfying films to good business.

Grand (Wm. J. Flynn, manager). William J. Flynn's brilliant aggregation, the Opera Players, now in the eighth week of their Spring season, departed from musical operetta week March 18-24, and appeared in a clever conceit by George Sinclair, their director, entitled "Hawaiian Follies." The plot was fragmentary, but song and dance numbers moved in rapid sequence, and the production registered a genuine success. The company was being augmented by the return of Miss Josephine DuBois, who appeared here the opening week, and by the addition of Dan Marble, an unusually competent comedian. The former immediately reestablished herself as a favorite her singing and her dancing with Harry Fender calling forth many encores. Billy Kent, as usual, carried most of the comedy and he was a continual source of amusement. Lillian Crossman appeared to advantage as did also Sarah Edwards, whose costumes were more than made up for the deficiency occasioned by her continued cold. Matt Hanley, George Natanson, the energetic and hard-working chorus, and the native Hawaiian singers all contributed much to the entertainment. The production was twining with song bits, all splendidly handled. "The Greenhorned Man" followed. "Robin Hood" and "Alma, Where Do You Live?" is in preparation.

JACK McCLERTY.

SAN FRANCISCO

SAN FRANCISCO, CAL. (Special).—Lotta Crabtree has written a letter to the Downtown Association approving the plans to beautify the downtown district by the city. The city manager is expected to have the street, on either side of which is a big morning daily paper, the most conspicuous location in San Francisco.

Pierre Grazi in 1911 came here from France with an opera company and a \$10,000 bond, required that the company would return the scenery and equipment to France within a certain time. This has not been done, so the bond was forfeited by Federal Judge Frank H. Rudkin.

The Columbia has Julian Eltinge for the last week in "Cousin Lucy." W. H. Crane at this house March 20 in "The Happy Stranger."

The Alcazar is still running Kolb and Dill to standing room only in "The High Cost of Loving." No signs of abatement have appeared. Fred Belasco is now in New York gathering a new company for stock. The Savoy has a picture, "The Crisis."

The Cort opened March 10 with Arthur Hammerstein's "Katinka" to a big house. Popular Prices are being charged. The Wigwam has "The Blue Mouse" March 18-24, and "Why Women Sin" March 31. The Orpheum has a good bill running, Clara Morton as a headliner. Bert Leslie, Harry and Anna Seymour Meredith and Snocor, and Estelle Wentworth are the comedians. Pantages and Hip are the big vaudeville houses, with the Orpheum, now that the Empress has closed to be a picture house.

A. T. BARNETT.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire (Toomey & Demara, proprietors; Rains A. Ward, resident manager). March 18, The Ritzendel Trio of instrumentalists headed an exceptionally good Sunday program, which included Stevens and Bonnell, singing and talking; Howles and Gilman, comedy duo; Brown and Dumont, colored entertainers; Thornton and Anderson, character actors. The program of Sunday releases for the picture part of the program, The Ferris Wheel Girls, five shapely young women, who perform many difficult feats as they are carried through the air on a mammoth ferris wheel, topped a bill of many novel features at the picturehouse March 19-21. Included in the bill was a Japanese operetta, entitled "Butterfly Love," presented by Camille Person and company of three, which proved a very pleasing offering.

Broadway (Toomey & Demara, proprietors; Fred Demara, manager); Premier (Toomey & Demara, proprietors; James Toomey, manager); Victoria (John F. Maguire, manager); and Strand (Frankel & Brody, managers). Moving picture houses, had crowds all the week to satisfying photoplays.

Patrons of the Empire and Broadway theaters were treated to a little innovation on March 20, when the show in both theaters was stopped for a few minutes to allow Chief Master-at-Arms Richman of the U. S. S. Georgia to give a brief address on the occasion of the anniversary of the United States Navy. The address of Chief Master Richman in both theaters was arranged through the courtesy of Messrs. Thomas Toomey and Napoleon Demara, the owners, and Manager Ralph Ward of the Empire, and Manager Fred Demara of the Broadway.

W. A. O'REILLY.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: "Mutt and Jeff's Wedding" March 23, 24; "Intolerance," week March 26-31.

Dominion: Henrietta Deserres, giving reproductions of famous works of art, scored great success March 19-21; others who also pleased were the Great Howard, Crawford and Broderick, Todgett and Bennett, and Laypo and Benjamin, to the usual capacity business at each performance.

The Family, week March 19-24: Vaudeville and pictures to big business.

J. H. DeBa.

PASADENA, CAL.

PASADENA, CAL. (Special).—"The Chorus Lady" and "The Third Degree" have been the plays at the Savoy Theater during the past two weeks (March 13-19). Both received adequate presentation and drew large houses. Virginia Lykins played the Rose Stahl role in "The Chorus Lady" with marked success, receiving excellent support. Notably good work was done by Marjorie Sinclair as Mrs. O'Brien, and Lillian Buck as Sylvia Simpson, and the remainder of the company filled the roles capably.

"The Third Degree" gave Miss Lykins another heavy role which she filled excellently. Gilmor Brown played the role of Richard Brewster. Wendell Wilson was successful as young Howard Jeffries.

"The Pot of Broth" by W. B. Yeats, was presented for the special Tuesday attraction March 13, with Orrin Knox especially effective as the boxer, Anne Eucker, and Frank Staples playing the other roles. His Wife's Husband, a clever satirical comedy by P. A. Stanton of Occidental College, was given March 20 by Mr. and Mrs. Stanton, former professionals, with marked success. The little farce deals in satirical style with hypnotism, mediumship and similar subjects.

A special production of "East Lynne" was given March 16 at the Savoy in response to repeated demands for the play. Additional requests made necessary a second performance March 22.

Under the auspices of the Pasadena chapter of the Drama League of America Gilmor Brown gave the first of a series of three afternoon play readings in the high school music hall March 15, presenting "Oedipus Rex," by Sophocles. Other readings in the series will be "Androcles and the Lion" by Shaw, and "Shakuntala" by Kalidasa.

"The Blue Prince," by Mrs. Harrison B. Riley of Chicago, was most pleasingly given March 10 by a cast of children and young people under the direction of Margaret Martin and the auspices of the Children's Educational Theater Society.

"Our Mrs. McChesney," with Rose Stahl, and "Daddy Long Legs," playing at Cline's Theater March 20-22, received good patronage.

Violet Homer, dramatic dancer, who was featured in "Kismet" as the oriental dancer, and has headed her own company in America and Europe, gave two programs of dramatic dances at the Hotel Maryland and Huntington this month.

MARJORIE C. DAISSOL.

DALLAS, TEX.

DALLAS, TEXAS (Special).—Dallas Opera House (Phil Greenwall, manager). Cyril Maude appeared March 13-15 in "Grumpy" with the original cast. Mr. Maude has made of crotchety old Andrew Bullivant, a classic and undying figure. Large audiences attended at all four performances, and Mr. Maude was forced to respond at each performance with a speech, so genuinely hearty was the applause.

At a tea given to Mr. Maude and the members of his company on the 15th by Mrs. W. O. Connor he was tendered a check for \$1,500, which Dallas women have donated for the purchase of an ambulance to supply the needs of the city for use of the American Ambulance Field Service in France.

Majestic Interstate, vaudeville (Steve von Fuhl, manager). Harry Tate's venerable and ever ebullient "Fishing" smiled, laughed and yelled his way into the top-notch of this week's big Jack Tate, remembered for his clever work in "Motoring" last season, still can't make his mustache behave. Jack and Kitty Demaco began the activities in a trim little acrobatic number entitled "The Garden of Eve." Lottie Greener in ragtime songs has a very fetching presence and personality, but her voice is a little weak. "Prosperity," with Kara Matthews, Morton L. Stevens, and Mildred Donnelly, expounds the postulates that life in New York is built upon false hopes, that there's a broken heart for every man who will not—but that a nest in the village of "Prosperity," where you can gather posies and own a grocery store and shine apples, make the Coconut Grove look like a German monoglot at the Theater Francaise. It went over O.K. A most pleasant surprise was William De Maret and Estelle Collette in trifling talk, excellent violin and cello. Kenny and Hollis in "Freshy's Initiation," "Nut" comedians of the ultra-dramatic persuasion, pop along humorily. Charles Groba, Dottie King and company in "Terpsichorean evolution."

FRANCIS FOLSON FIFE.

DECATUR, ILL.

DECATUR, ILL. (Special).—Billy Clifford's "Linger Longer Lucy" March 16, at the Lincoln Square. This company had a female band and orchestra, a business fair, "Daddy Long Legs," March 17, to good business at matinee and fair business at night performance. "Intolerance," March 19, 20; "Million Dollar Doll," March 20; "Sybil," April 9; Mrs. Fiske April 18; May Robson, April 19; "Bunker Bean," April 23; "Flora Belle," April 26; "Robinson Crusoe, Jr.," April 29.

Miss Josephine Huddleston, former Decatur girl, who has acquired considerable fame as an artist's model in Chicago, has joined the cast of "Pottash and Perimeter in Society," which is now playing at the Olympic in Chicago.

O. O. Abel (the director man) has just closed a deal for the purchase of the lease and equipment of the Oakland Motion Picture Theater, this city.

Instead of disbanding the Decatur Center of the Drama League will try to enter a field for greater usefulness and effectiveness with a changed program.

Manager Roy B. Zeigler and Manager Shockley of the Lincoln Square Theater entered into an agreement whereby the band will have the theater four Sunday afternoons in April and will give a series of symphony concerts at popular prices. The admission fee will be ten cents for any seat in the house. The concerts will begin Easter Sunday, April 8.

PART 8. EWING.

ST. JOSEPH, MO.

St. Joseph, Mo. (Special).—Lycum Theater: "The Garden of Allah," March 9, 10, by a splendid company played good business. William Jeffry as Boris, Sarah Truax as Domin, Howard Gould as the Count, Leo Vallery as Batouch and Saleem Ayob as the sand diver were all splendid.

The Boston British Opera company, March 12, with Nell Gardin and Joseph F. Sheehan were splendidly received in "Il Trovatore." Business light.

"Fair and Warner," March 14, also an excellent company, played return engagement to "The Garden of Allah." March 15, with Henry Stockbridge, Betty Rose Clarke, and Raymond Walburn kept the snappy comedy at a high tide of laughter. Two A1 comedians, Frank Harcourt and Billy Foster, made the Bowers Burlesquers, March 18, a great success. Business good.

JOHN A. DUNCAN, JR.



ALBOLENE

Stella Mayhew, José Collins, Jess Plummer, Gen. Harrison and a host of other stars of the stage "sing its praises."

They say that it "is the best preparation for removing all kinds of theatrical make-up" and that "it leaves the skin soft, smooth and free from irritation."

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 1/2 and 1 lb. cans. It may be had of most druggists and dealers in make-up. Samples free on request.

McKESSON & ROBBINS

Incorporated.

91 Fulton Street - New York



MILLER
COSTUMIER

236 So. 11th St.
Philadelphia, Pa.

E. T. de MONTFORD

PLAY BROKER

1465 Broadway NEW YORK



FRANCIS ARTHUR JONES

AMERICAN REPRESENTATIVE

The Strand Magazine The Tatler
The Wide World Magazine Country Life
Address 53 Duane Street, New York City.

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Vendome, Mar. 9, 10, Otis Skinner in "Mister Antonio," to three big and enthusiastic audiences. The entire company is excellent, but sharing especial honors with Mr. Skinner is Robert Harrison, who gives a finished interpretation of the pathetic character, General Joe. Selwyn and company presented "Fair and Warner," March 13, 14, for the third engagement here this season. Neil O'Brien's Minstrels, March 16, for two performances. A good company drew big houses. Orpheum (International Circuit), dark until April 9 when the Jimmie Hodges Company is scheduled for a return engagement of "Pretty Baby." Most of the moving picture theaters are showing very good films to the usual patronage. The Princess bill for the first half week, March 19, to big houses. "A Breath of Old Virginia," a playlet, was the special feature.

MARY ROBERTA STRADWELL.

STEIN'S
MAKE-UP
NEW YORK

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman,
John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141, CARNEGIE HALL, NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

ALVINE SCHOOL OF DRAMATIC ARTS

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alvino, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hans Dawa, Nora Bayne, Annette Hallerman, Laurette Taylor, Mlle. Duna, Gertrude Hoffman, Ethel Leary, Joseph Santley, Harry Funn, Harry Clark, Taylor Holmes, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mendenhall and others. Write for catalogue. Address Secretary, Motion Study Bureau, ALVINE SCHOOL OF DRAMATIC ARTS, 335 W. 57th Street, near Broadway, New York City

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Open all the year round.
Room 681, 145 West 45th Street, New York, N. Y.

Yorska Conservatoire

All courses in English under personal direction of

MADAME YORSKA

pupil of

Madame Sarah Bernhardt

Dear Madame Yorska:

I wish you every success and am sure
New York will appreciate the worth of
your enterprise. With all good wishes,
Faithfully, David Belasco

Morning and Evening Classes

Studio 33 West 44th Street, N. Y.

Elizabetta Menzeli

Ecole de Chorographie Classic et
Pantomime and Ballet Russes

All kinds of Dancing and Spectacular
Acts Composed and Staged
25 EAST 16TH STREET NEW YORK
Telephone, 3334 Stuyvesant

Beverly Sitgreaves

Will Accept Pupils

In Acting, English and French Diction.
Coaching, etc.
Address 129 W. 46th St. Tel. Bryant 3363

Mr. Parson Price

VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe,
Maude Adams, Marie Cahill, Grace George, Frances
Starr, E. H. Sothern, Laura Burt, Doris Keane,
Leona Watson and Edith Venger. Send for Circular.
2 West 29th Street, New York

Mrs. Louis James

DRAMATIC INSTRUCTION

COACHING, ETC.

Studio 234 West 44th. Phone Bryant 4421

CORRY, PA.

Corry, Pa. (Special).—Manley Parker, manager of the Rex Theater, informs this Mirror correspondent that he has taken a lease of the house for another year. Mr. Parker, assisted by his wife, has managed the local theater in an efficient manner, and playgoers appreciate the efforts to show nothing but the best. The Rex has been open every night, except Sunday, since Mr. Parker took the management, and that is going some in a town the size of this. Worthy productions are always sure of big business here. The Rambler Girls, (ab musical, held the boards opening week March 19.
M. J. BERLINER.

REPORTS FROM MIRROR CORRESPONDENTS

BALTIMORE

BALTIMORE (Special).—Of all the new plays presented in Baltimore this season, "The Case of Lady Camber" was by far the most interesting and possessed more promise than the others. It was very cordially received both by press and the public, and aroused genuine enthusiasm. It will be seen in New York the first week in April. Mary Boland, Lyn Harding, Sydney Shields and Mary Boland have seldom given better account of themselves. The play was well staged.

Belasco's "Seven Chances" was received with all the enthusiasm accorded to his plays in Baltimore. John McCormack came to town March 20 and repeated his experience the Sunday previous at Carnegie Hall, New York. A huge crowd stormed the Lyric, and even standing room was at a premium.

The Ziegfeld Follies people are in town this week at the Academy for a single week's engagement, much to the disgust of those who were not wise enough to secure their seats in advance. The Follies annually smash all records for single week engagements and the time is fast approaching when Baltimore will demand and receive two weeks' time. In fact when the curtain rose Monday night all seats for the remainder of the week had been disposed of and the demand was far from satisfied. As far as talent goes it is one of the best editions Mr. Ziegfeld has put forth.

That hilarious farce, "Twin Beds," which stirred such a commotion since its first season, returned to the same house on Monday and repeated all its former triumphs. Week April 2 Nazimova in the film play, "War Hides."

The splendid organization, The Philadelphia Orchestra, brought their local season to a close March 21 with one of the most interesting and thoroughly satisfying programs ever presented in Baltimore by a symphony orchestra. Thanks to the progressive ideas of Mr. Stowkowski, the program was devoted entirely to Russian music, and it was an occasion that will not soon be forgotten. It is to be hoped that this orchestra will return next season. Mabel Garrison was given an ovation at the close of her numbers, which was richly deserved. I. B. KRUIS.

SACRAMENTO

SACRAMENTO, CAL. (Special).—Theater managers report that Sacramento is one of the best cities in the Coast, for its size, for business. At present there are playing here road attractions at the Clunie about two weeks—the Orpheum, vaudeville; the Empress, vaudeville; the Grand, stock. In addition there are five first-class moving picture theaters—the Liberty, the Sequoia, the 4th & D, the Strand and the Grand Street Theater. The latter is a new \$100,000 theater and was opened with elaborate ceremonies, including a civic celebration on the street, by Charles Godard March 1. Governor Johnson was one of the speakers in the theater and admitted that it was an occasion that will not soon be forgotten. "The House of Glass" drew big houses at the Clunie March 17. "Civilization" received its first presentation at the Clunie for five days, beginning March 22. Dorothy Jordan, prima donna, and Halien and Fuller in "The Corridor" and "Time" went big at the Orpheum last week in the "second edition" road show. Week March 19 the Greater Morgan Dancers head the "first edition" road show.

A unique "birthday celebration" was recently staged at the Empress Theater by John Considine and Manager Alex Kaiser. L. A. FERNWORTH.

ANN ARBOR, MICH.

ANN ARBOR, MICH. (Special).—Whitney Theater (Don McIntyre, mgr.): University of Michigan Opera in "Fool's Paradise," March 21-24 and matinee, was a big success to S. R. O. at every performance. Mr. Morgan deserves a great deal of credit for the fine production. March 29, English Opera Company; Robert Mantel, March 30; Alice at Last, March 31. Majestic Theater (Frank O'Donnell, mgr.): Henry Walthall, March 18, in "Burning the Candle" to S. R. O. George and Lily Garden. Mr. and Mrs. Charles A. Bickford in "The Tamer," Jimmy Lucas and company in "A Crazy Quilt," O'Neil and Wellesley and company of good looking girls in "The Two Flasks," pleased large audiences, March 19-21. Last half of week Oxford Trio, Three Lovers in "Tinkling Tunes and Dances for Tired Theater Goers," Guy Rawson and Clara in "Tenderdays," The Girard, Hughes and Roques, Jack Dudley and company at their best in "In the Moonlight." Hill Auditorium: May Festival with Metropolitan Grand Opera Stars, second week in May. The Auditorium seats five thousand people. People came from New York, Chicago and all over the state of Michigan to attend the University of Michigan Opera "Fool's Paradise." The first week of April they play Toledo, Detroit, Saginaw, Grand Rapids, Battle Creek, and end their tour at the Auditorium, Chicago, matinee and night. DEWITT C. MILLEN.

CLEVELAND, O.

CLEVELAND, O. (Special).—Opera House: Leo Ditrichstein in "The Great Lover," week of March 19. This play was in Cleveland before seen in New York; it was then called "The Great Night." There is an excellent cast surrounding the star. Current week, Wardell in "The Music Master." Colonial: "The Flame," by Richard Watson Tully drew big crowds. The cast is excellent. Current week, William Waverham, Charles Sherry, Henrietta Crossman and Elida Sponz, Next, "Mother Carey's Chickens." Hippodrome: California Boys' Band, Amelia Stone and Armand Kalis, Charlie Ahern, Fred Fenton and Harry Green. "Honor Thy Children," Elkins, Fay Elkins, Walter Brower, Bicknell.

Prospect: Rose Melville as "Sis Hopkins." Current week, "Pedro the Italian." Star: "Follies of the Day." Empire: "U. S. Beauties." People's concert, Christine Miller and Boris Hambour. Herbert Fields, son of Lew Fields, took the part of the Frenchman in "Very Good Eddie" on very short notice. James Lounsbury lost his voice and young Fields took the part Friday night and the rest of the week and deserves credit. Earl Benham of the "Very Good Eddie" company is the father of a fine baby girl born last week. GEORGE B. MCKITTRICK.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Nobody since Maude Adams in "The Little Minister" and "Peter Pan" has radiated so much charm across the footlights as Patricia Collings does in "Polyanna." The company consists of Nanette Comstock, Oswald York, Joseph Jefferson, Henry Duffey, Stephen Davis, Maude Granger, Helen Weatherly, Maude Horsford, Selma Hall and Harry Barfoot, March 19-24.

About one half of the bill, week March 19-24, in point of time consumed and in extensive character of stage setting is devoted to two productions, "The Models Abroad" and "Tom Walker in Dixie." James B. Carson and his company in "The Models Abroad," assisted by James McCormack, Eleanor Irving and Arman de Cortez make a large vaudeville company in brilliant surroundings. John B. Hymer, negro comedian and author of several vaudeville productions, presents "Tom Walker in Dixie." An important feature is the appearance of the Russian boy tenor, Scarpioff, and Leon Varvara, piano virtuoso as well as accompanist. George and Dick Math in "Study in Endurance," Reddington and Grant in "Bounce Inn," Spencer and Williams have a noisy sketch, "Putting It Over," Miller and Vincent are seen and heard in "In the Cool of the Evening."

Colonial: Rose Sydel and her London Belles with Johnnie Weber in the burlesque, "A Trip to Washington" March 19-24. The show is one of the old style and in the company are Lew Hall, Ward Cullfield, Arthur Delmore, Ed. Wright, Harry Wallten, Frances Cornell, Grace Tremont, Amy Gordon, Kate Pullman, Eddie Smith, Edith Leder, Marjorie Williams and Rose Sydel.

A bill of varied forms of entertaining acts at the Emery for the first three days, week 19-21, the six Harvards, five of whom are women, offer a very entertaining musical number. Harold Silman and company present a unique one-act comedy, "That's a Secret." News films complete the bill. Attendance good. ELMER C. SMITH.

HARTFORD—NEW HAVEN

HARTFORD, CONN. (Special).—"Miss Springtime" appeared week of March 19 at Parson's before good houses. Other excellent advance bookings. The Palace and Poli's do excellent business. Of late there have been a number of unusually pleasing dance offerings. Vaudeville is generally good and the same can be said of the pictures.

It is said in good quarters that it may not be long before Hartford once more has a stock company. In fact, there may be two as was the case last year. The Opera Players scored a striking success at Parson's last summer. "The Firefly," "The Chocolate Soldier" and other well known musical comedies and plays were presented. At Poli's we had nearly seventy weeks of continuous stock. There is plenty of room in Hartford for a capable company.

The Boston Symphony Orchestra is coming for its farewell appearance this season. The local Drama League is thriving.

New Haven (Special).—The Hyperion Players presented "Just a Woman" week of March 19 before appreciative audiences. Miss Morgan did well. The same was true of Mr. Carver. Mr. Jackson and Mr. Thomas both pleased. Mr. Dilson gave an exceptionally pleasing performance and Mr. North, new to the company, also did well. Miss Davis was satisfactory; Miss La Telle and others in the cast had parts which gave little opportunity. Current week the company will be seen in a musical comedy. BETMOUR WENDE SMITH.

BUFFALO

BUFFALO, N. Y. (Special).—"Getting Married" is clever and witty but lacks action. The cast, from the kindly old bishop, Mr. Faversham, and Miss Crossman and Mrs. George, throughout is entitled to special mention as splendidly equipped to present the play. At the Teck, March 19-21.

At the Teck, March 22-24, the audiences were charmed with the Winthrop Ames and Walter Knight production of "Pierrot the Prodgal." "The Flame," March 26. Mitai in "Pom-Pom" delightful as ever and is as full of merriment and melody as when seen here before at the Star, March 19-21. Gorgeous parent is Shakespeare's "Henry VIII" as interpreted by Sir Henry Beerbaum Tree and his company at the Star, March 22-24. Week March 26, Leo Ditrichstein in "The Great Lover."

At Shea's, March 19-24, the program was by Mme. Doree and a company of opera stars. The balance of the bill was made up of old favorites, seen here quite often. At the Gayety March 19-24, The Merry Rounders, aided and abetted by Abe Reynolds and George Hayes, filled this popular burlesque house all week. At the Lyric, March 19-24, Willard's Temple of Music was the headliner and the act made a distinct hit. Allen's Cheyenne Minstrels headed the bill at the Olympic, March 19-24. J. W. BARNER.

MEDICINE HAT, ALTA.

MEDICINE HAT, ALTA. (Special).—May Robson at the Empress won her way March 16 straight to the hearts of the large audience that witnessed her first appearance in this city in "The Making Over of Mrs. Matt," in which Miss Robson takes the leading role. The moment she appeared before the footlights the house was hers to do with as she willed, and she willed many things and her instantaneous changes from rippling laughter to convulsive sobs sobered and saddened the house as no other actress has been able to do in years. The company supporting Miss Robson was well balanced, the parts were splendidly taken, and lived, rather than acted. Harry Willis, the capable manager of the Empress and Monarch theaters, has done much for theatergoers of this city in bringing such high-class attractions to the Empress. If more of the Eastern managers and booking agencies of Al attractions would look fully into the theatrical situation in the West, they would realize that record business could be done in most any Western city. "A Little Bit of Fluff" was the attraction March 14, 15, with Albert Brown in the leading role as Tully, who would be the whole show himself if it were not that his entire cast is very strong also. P. H. RUDSON.

BERKELEY, CAL.

BERKELEY, CAL. (Special).—Before a crowd of over 5,000 at the Marion Morgan's classic dancers performed before the college public at the Hearst Greek Theater week March 12. The Morgan dancers were extended this invitation by the University of California. The stage was void of scenery and this simplicity added a realistic touch to the performance. The production depicts in succession the ovation given to a Grecian youth, victorious in the Olympic games, the processional dance in his honor, and his entrance into the temple to give thanks for the victory. The youth is here stricken with love for the beautiful priestess and proceeds to make advances. A dramatic climax is attained when in answer to the priestess's prayer for protection, the gods send a lightning bolt, which leaves the youth dead before the altar he had profaned. At the conclusion of the dances, Professor Arnes, manager of the Greek Theater presented Miss Morgan to the students. Miss Morgan was a member of the local faculty for the past three summer sessions, instructing in the art of fancy dancing.

The Mark and Daxer Society of the University of California, with a view of pleasing all tastes, deviated from its usual custom of presenting one long play, presented March 17 four one-act sketches to a fair sized audience. The lights and shades of satire, comedy, fantasy, and tragedy were well portrayed by five college actors. The plays offered were: "The Intruder," by Maurice Maeterlinck; "The Maker of Dreams," by Oliphant Downes; "Helena's Husband," by Phillip Moeller, and "The Bear," translated from the Russian of Chekov. EDWIN HIRSCHFELDER.

CALGARY—EDMONTON

CALGARY, ALTA. (Special).—Charles Grapewin and Anna Chance in a capital-acted little farce, "Poughkeepsie," Mme. Jonelli, and Alice Els and Bert French with a well-trained corps de ballet were the principal features in the Orpheum bill at the Grand, March 12-14. "Fair and Warmer" followed for three nights. The company was weak in places but the play afforded a good deal of entertainment and did good business. Week 19-24, Orpheum vaudeville bill, first night by May Robson in "The Making Over of Mrs. Matt." Pastages did good business with LeBon and Dunreue, Webster, Beck and Fraser, Dan Bruce, Marjo Duffet and company, Adler and Arline and the Texas Round-Up.

Wm. Phelps, with the United Producing Company's "Charles's Aunt" company is seriously ill in the hospital in Truro, N. S., with typhoid. The United Producing Company have obtained the Canadian rights for "Freckles." The company is now rehearsing in Chicago and opens in Minot, N. D., the first week in April.

EDMONTON, ALTA. (Special).—"Fair and Warmer" played to satisfactory business at the Empire, March 12-14. "The Making Over of Mrs. Matt" three nights March 19-21. Pastages had an all-around good bill, March 12-17, consisting of The Phun Friends, Chris. Richards, Three Marconi Brothers, Paul Decker and company in an excellent farce, "The Twister," Knickerbocker Quartette and The Kimira Troupe, equilibrista. Big business. George A. Calvert, who has been associated with Mr. Pastages for a number of years assumed management of Pastages Edmonton house, March 19. GEORGE FORBES.

PARIS, ILL.

PARIS, ILL. (Special).—Shaff's Opera House: "The Birth of a Nation" played recently to nearly \$1,400 for two days' stay. "Very woman," to capacity. "The Princess Pat," March 20, good. Billy Clifford in "Linger Longer, Lucy," 23. "Daddy Long Legs," March 30. "Intolerance," April 16, 17. Your correspondent starts on his forty-fourth year as manager in this city, and is now the oldest manager in the State. L. A. G. SHOFF.

REPORTS FROM MIRROR CORRESPONDENTS

OKLAHOMA CITY

OKLAHOMA CITY, OKLA. (Special).—One of the most successful theatrical ventures in the southwest this season has been the engagement in Oklahoma City, now on its eighteenth week, of the Overholser Players. It required this organization just five weeks to bring this city of 100,000 to its feet. Reservations are being made now for two to four weeks ahead. With the exception of an occasional Sunday matinee there has not been an empty seat on the lower floor, in the balcony or the boxes for ten weeks. Each play runs ten performances and the company has played since it topped the bill of certain success to from 10,000 to 12,000 people weekly. One feature of the triumph of the Overholser Players is that the organization came in here against warning of the press that stock companies would not pay here. Last season two organizations ran out here, one in three or four weeks; the other survived some longer without great financial loss—and without profit. So it was against the judgment of the public most intimately interested in theatricals here that E. C. Mills, lessee of the theater, established his stock company at the Overholser this season.

In organizing the Overholser Players, Mr. Mills went to Edward Repton, of New York, with a commission to assemble a company. Mr. Repton, accounted among the most successful stock organizers in the country, gathered his people, then came out and personally launched the season. His director, Cyril Raymond, was given carte blanche to spend money lavishly on his presentations. The staging of the eighteen pieces played here has had no inconsiderable part in putting the Overholser company "over." Charles Cassius is Mr. Raymond's scenic artist, a creator who has had training in the Belasco-Bakery school of production.

Repton's other wise move was the selection of his leading people, Grace Huff, who has an unbroken list of successful stock engagements to her credit; and Carl Bricker, a tall, exuberant lead, the third that Mr. Repton is partial to. Others in the company are: Teresa Dale, Roy Walling, Russell Fillmore, Ninita Bristow, Ray Brown, Joseph Sweeney, Alice Donovan, Anthony Ryan, Fredrick Forrester and Viola Marshall. Samuel K. Tried is the stage manager and A. J. Weininger is house manager. The company collectively and individually has achieved social prominence here. On Washington's Birthday the society people of the city received 300 guests in the afternoon in honor of the entire company. The Governor of the state and the Legislature have entertained the players, while attentions proffered individual players, if work permitted the acceptance of the same, would make the engagement book of each look like a pad of one-night stand notes. The voracious in the Overholser Players bases upon the open-arm reception accorded their endeavors by the best element of the city. Season tickets and line parties insure the continuance of jam-up business until hot weather interferes, expected along about June 1. H. W. SMITH.

BROOKLYN

BROOKLYN, N. Y. (Special).—Adelaide and Hughes in Allegorical Ballets topped a notable bill at the Bushwick last week. The Four Marx Brothers were very close behind in effect. Other features were Frances Rice, Arthur Sullivan assisted by Bianca Scott, The Darkie Girls, Hallen and Hunter and Apple's Zoological Circus.

"America First" was the main attraction at the Orpheum. Craig Campbell, the noted tenor, was engaged for the second week. Others were Digby Bell and company, Allan and Howard, Frank Mullane and The Four Headlines. Elsie Ferguson in "Whirligig" played one of the most delightful comedies at the playhouse this season, week March 19. She was well supported by a clever cast which is one of the best seen in Brooklyn. Business was up to the high-water line. Current week, Henry Miller in "The Great Divide."

Emma Dunn in "Old Lady 31" with a splendid cast crowded the Majestic. This week, Nasimova in "Cepion Shoes."

R. J. MEAKLINGER.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Orpheum: Big crowds since the Road Show opened March 11, and the show is the best of the season. The Greater Morgan Dancers are the headliners, but Claude Gillingwater and Julie Herne are close favorites. The balance of the program consists of "Tempest and Sunshine," Ed Gillingwater and Neely Edwards, Pat Barratt, Meredith and Snocor and Calites Brothers. Pantages: Bob Fitzsimmons, former world's champion fighter, to large houses, March 11-17. Sol and Leslie Berns, Mahoney and Auburn. The Chinese Castles and Georges Leonard and company in "The Chaser" comprised the balance of the olio.

Columbia: Will King and company in "The Merry Widow" to packed houses. King is supported by a capable cast and some good work is done by Walter Owens, Will Hayes, Reece Gardner, Clair Starr, Laura Vall, and the musical hit of the show is made by Jack Wise. Hippodrome: Vaudeville and motion pictures to capacity houses. LOUIS SCHERLINE.

CLARKSDALE, MISS.

CLARKSDALE, MISS. (Special).—Majestic (Arthur Queen, manager): Company D "Peg o' My Heart" closed here Feb. 24. Cast returns to New York for rehearsal. Company A "Up Stairs and Down Stairs" Sullivan, manager, equipment secured here. Neil O'Brien March 9, pleasing in every respect. The following deserve special mention: Eddie Ross, Louise White and Leslie Berry. To one of the largest houses of the season. Both picture shows are showing good pictures and doing a large business. ANN L. HOLLS.

Phil Maher Stock Co.
WANTS THEATRE FOR STOCK
Also Good People—All Lines
Address this office.

NEW ORLEANS

NEW ORLEANS (Special).—John Drew, who always presents what is best in things dramatic, was the attraction at the Tulane, March 19-24, presenting "Major Pendennis." A good company is back of Mr. Drew and the entire production and performance were in keeping with Mr. Drew's reputation for high standards. Otis Skinner in "Mister Antonio," March 25-31. Hans and Fritz, very funny and entertaining, was the feature at the Crescent, March 18-24. At the Orpheum week of March 19-25, Emma Carus and Larry Comer as headliners. Ralph Dunbar, the Singing Bell Ringers, Thea and Wynne Lightner, and Newton Alexander, Lulu McConnell and Grant Simpson, and Loney Haskell.

Mischa Elman gave a well-attended recital at the Athenaeum March 19. The Bracale Opera company, engagement at the French Opera House, March 20-25, was cancelled owing to the Cuban revolution, several of the artists withdrawing from the company. The better class of moving picture houses throughout the city are doing well.

J. M. QUINTERO.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: "Bringing Up Father in Politics," March 16-17; "The Girl Who Smiles," March 20; "Peg o' My Heart," March 20; "Sheehan Opera company," March 31; "The Garden of Allah," April 1; "Ben Hur," April 5-7; "The Flame," April 16; Thurston, April 23.

The wisdom of keeping the house open all the year round with no dark nights, except Sundays, has been demonstrated and a steady patronage secured with feature films and good vaudeville on off nights.

Recent vaudeville at the Patricia include Deaves Mannikins in "Uncle Tom's Cabin," The Musical Three, Miller and Kresko in "Sense and Nonsense," Daley Harcourt, the English comedienne; The International Four, and other good numbers. The Majestic has a steady patronage which seldom varies and the Princess continues to do satisfactory business with the Billy Malone Musical Comedy company as the attraction in addition to the films. C. E. A. WASSER.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Oliver Theater (F. C. Zehring, manager): "The Little Domino," March 7, 8, was well received by three fair houses; "Fair and Warmer," with Lotus Robb, a former local stock favorite in the cast, delighted three very good houses, March 9, 10. The Lincoln Symphony Orchestra, March 15; John E. Kelder and Charles B. Stanford pleased the lovers of Shakespearean productions in "Hamlet," "Macbeth," and "The Merchant of Venice," March 16, 17, followed by a local operatic production March 20, and Donald Brian, Joseph Cawthorne and Wilda Bennett in Sybil, March 21. This latter combination played to excellent business. Boston National Grand Opera company in "La Boheme," March 26 at \$5 top prices.

Orpheum Theater (Robert R. Livingstone, manager): Vivian and Genevieve Tobin in "The Age of Reason," headlined March 8-10, with Mayo and Tully a close second. Other acts were satisfactory; capacity business.

V. E. FRIEND.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—"Watch Your Step," that poor old relic of the age of the dance craze, was the attraction at the Worcester Theater, March 18, 20. The company presented one of the handiest choruses of the season and a set of the most delapidated scenery on tour. With the exception of Howland and Leach splendid dancers, doing the Castle roles, and Harry Van Posen, in the blackface comedy part, the usual road production stamp of mediocrity held good for the company. Business was only fair. Just to demonstrate how hopeless is the effort to please a dramatic critic, one man here roared the show because it contained syncopated music, precisely what it claimed to possess.

Thurston at the Grand did a capacity business. An automobile carrying an electric organ served admirably as a balcony. "His Heart's Desire," with Fiske O'Hara, March 26, 27, to be followed by "The Little Girl Next Door," a photoplay feature for Holy Week. GEORGE BRINTON BEAL.

SEATTLE

SEATTLE, WASH. (Special).—At the Moore "Katinka," March 11-14, drew good business. It was presented in an artistic manner by an excellent company and the audiences showed its appreciation by liberal applause. "The Princess Pat," March 15-17, Metropolitan, March 11-17, dark.

Pantages: "The Bachelor Dinner" and vaudeville, March 11-17, amused and entertained houses ranging from medium to large. Palace Hip: Al Abbott and vaudeville. Oak: Monte Carter company in "The Isle of Hulin Roo." Tivoli: Willis and West company in "He Came from Milwaukee." Alhambra: Cross and Josephine and vaudeville.

The Young Men's Sefaradin Association (Hebrew) at Washington Hall gave March 11 an enjoyable entertainment, consisting of plays, acts and other features, which was well attended. BENJAMIN P. MESSERVET.

FALL RIVER

FALL RIVER, MASS. (Special).—Sketch Gallagher and Irene Martin have an exceptionally pleasing act, and their engagement at the Savoy March 19-24 proved one of the big hits of the season. Gallagher is a clever comedian. The transfer of property to be used in the construction of the new theater on Second Street, with an entrance on South Main Street, has been recorded at the registry of deeds. The Simeon Borden property, adjoining the old Rich's Theater on the south, has been transferred to John W. Dunn, who in turn transfers it to A. A. Spitz, who heads the corporation building the new theater. The Rich's Theater property has been transferred from Thomas L. Dunn to John W. Dunn and from the latter to A. A. Spitz. Vaudeville bills at the Savoy and Bijou week March 19-24 were above the average and business boomed. All moving picture houses are doing well. W. F. GELL.



Opened Feb. 15, 1917 Princess Theatre ARDMORE, OKLA.

Largest town in Southern Oklahoma
Draws from Healdton Oil Fields
PLAYING

Dramatic Companies
Vaudeville
Best Motion Pictures

Seating Capacity, 1300
Stage opening 26 x 20
Height of flies, 43 ft.

MODERN—COMPLETE

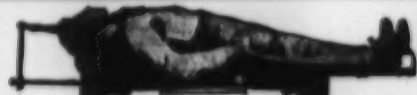
Write for Open Time

Consolidated Amusement Co.
ARDMORE, OKLA.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

Your
Spine



Needs
Stretching

This University discovery is the most important health invention of the century. It remakes and rejuvenates the Human Body. It produces normal spines. It frees impinged and irritated nerves, corrects contracted muscles, shortened ligaments; eliminates congestion, improves circulation and drainage of the body. IT WILL INCREASE THE BODY'S LENGTH. Address: The Panderulator Mfg. Co., Garfield Bldg., Cleveland, O.

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for Home
Amusement, Negro Plays, Paper, Scenario, John Books, Catalogues
FREE! FREE! FREE!
SAMUEL FRENCH 23 West 38th Street, New York

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.
15 Cents per copy line, single insertion.
\$1.75 per line, 15 times. \$3.00 a line, 26 times.
\$5.00 a line, 53 times. 14 lines to one inch
single column. Four lines smallest space accepted.
No double column space.

SCENERY

M. ARMSTRONG & SONS.
Albert B. Armstrong, Emil G. Armstrong.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery
for Productions, Opera Houses and Vaudeville.
First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPH-
ING CO., Cincinnati.—New York Office,
Times Building, Times Square. HIGH-CLASS
THEATRICAL AND CIRCUS PRINTING.

WANTS

RATES, CASH WITH ORDER.
20 words or less, cost 50c. Additional
words 2c each. Four-times orders in-
clude a fifth insertion, free of charge.

ACTS, Plays and Sketches written. Terms
for stamp. Plays wanted. Playwrights submit
MS. E. L. Gamble, Playwright, East Liver-
pool, Ohio.

DIXON, ILL.

DIXON, ILL. (Special).—Opera Theater (C. H. Eastman, manager): The Boston English Opera Company, with Joseph P. Sheehan and Mlle. Nell Gardin in the leading roles of Manrico and Leonora presented "Il Trovatore" and greatly pleased capacity business, March 21. Family Theater (L. R. Robner, manager): Excellent vaudeville and motion pictures nightly, with matinee Wednesdays and Saturdays is pleasing good business. Princess (George Blot-hower, manager): Excellent motion picture shows nightly, with matinee Wednesdays and Saturdays, is pleasing good business. HARRY A. ROE.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"Intolerance" drew large business to the Lyceum March 19-21. Portmaniteau Players, March 23: "The Little Cafe," March 24; "Gypsy Love," March 26. The Majestic, with vaudeville and the Colonial, Regent, Star and Amuse, with pictures fared well, March 19-24. J. MAXWELL BEERS.



Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

WANTED

For Male Star of National Reputation

COMEDY

Exceptional opportunity for author with novel and original play, whose principal character must be middle aged.

LAURA D. WILCK

Authors' Representative

Longacre Bldg. 1476 B'way, N. Y.

The Dramatists' Play Agency

FLORA E. GEBHARD, Manager
American Authors Representatives
1482 Broadway New York

PLAYS

For Amateur and Professional
Actors. Largest assortment in the
World. Catalogue free. THE
DRAMATIC PUBLISHING CO.
543 So. Dearborn Street, CHICAGO, ILL.

MARY ASQUITH Play Broker

Personal Vehicles for Stars
Books and Plays for Pictures
1493 BROADWAY NEW YORK



STENOGRAPHY TYPEWRITING MIMEOGRAPHING

Theatrical Copying
a Specialty

Best Work—Lowest Rate

J. E. Nash, 1368 Broadway (cor. 87th St.) N. Y.

B. F. Keith's Circuit— United Booking Offices

(Agency)
A. PAUL KEITH President
E. F. ALBEE Vice-President and General Manager

For Booking Address
S. K. HODGDON
Palace Theatre Building
New York City

MRS. STUART ROBSON AT LIBERTY

Productions or Motion Pictures

St. Paul Hotel, New York City

Phone 2905 Columbus

ADELE BLOOD

In "THE MANNEQUIN"
By EDGAR ALLAN WOLF Direction AUGUSTIN GLASSMIRE
M. S. BENTHAM, Representative

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Remond Wolf and Clifton Crawford
Direction FRANK EVANS

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER

Direction JENIE JACOBS

SYLVIA JASON

With Harry Tighe in "Follow Me"

ELSIE WILLIAMS

In Vaudeville

Direction EDWARD S. KELLER

HARRY WEBER

Presents

HERMINE SHONE

PLAYS WANTED

We solicit dramatic manuscripts written with
thorough in view. No other type will be considered.

SOPHERIM, Play Brokers

Address: THE BRAMHALL PLAYHOUSE
138 EAST 37th STREET, NEW YORK CITY

Principles of Drama-Therapy

By STEPHEN F. AUSTIN
A Handbook for Dramatists. Dealing with the
Possibilities of Suggestion and the Mass Mind
Price \$1.50 By Mail \$1.65

SOPHERIM, Publishers

Address: THE BRAMHALL PLAYHOUSE
138 East 37th Street, New York City

MAY DAVIS

AT LIBERTY

INGENUE LEADING WOMAN

Stock or Productions

5 feet 3 inches. 24 years old.

Address care DRAMATIC MIRROR.

DETROIT, MICH.

DETROIT, MICH. (Special).—Although paying his third visit to Detroit, Taylor Holmes in "Bunker Bean" drew capacity houses to the Garrick, March 19-24. Manager Lawrence announces a heavy advance sale of seats for Anna Held in "Follow Me," current week.
"Ben Hur," which is repeating previous attendance conquests at the Detroit Opera House, March 18-24, was followed by "Everywoman."
The program at the Temple Theater, March 19-25, included Harry Cooper, Harry O'Rand and company, Joe Bonamy's Bakers, Adams and Murray, Dennee and Baird, Charles O'Connell, the Levoles, and Weber and Rome.
"The Bohemian Girl" held the stage at the Lyceum Theater, March 19-24, presented in a manner characteristic of The Opera House company. "Mutt and Jeff's Wedding" followed.
Singer's Midnets headed the bill at the Orpheum, March 18-25. This week's attractions at the burlesque houses include "Hello Girls" at the Cadillac, and "Spiegel Revue at the Gayety."
ELSP MARSH.

COLUMBIA, S. C.

COLUMBIA, S. C. (Special).—The Pastime Theater owned by Rawls Brothers, who are also managers, which has been successfully operating here for the past two years as one of the leading moving picture theaters, began Feb. 19, with Keith's vaudeville. This is a new venture, as Columbia has never before had a high class vaudeville house. There has been a constant growing demand for this class of entertainment and there is every reason to believe that the Messrs. Rawls will have a great success.
J. D. DIAL.

REPORTS FROM MIRROR CORRESPONDENTS

VALDOSTA, GA.

VALDOSTA, GA. (Special).—A theater representing an investment of \$25,000 will be constructed at Valdosta. Work will begin March 21, or sooner. The building will be ready by June. Seating capacity of 750, with balcony. Stage and all equipment needed to handle road shows and picture plays. R. W. Tyson, manager of the strand theater, will devote all his time to the new theater.
Articles have just been signed whereby Valdosta gets another modern theater. This makes two new playhouses and one picture show practically in course of construction. B. F. Jones and J. T. Roberts have agreed to erect the building and Messrs. Hall and Franks will lease it. The location for the new theater is in the center of the business section. The new theater will have a seating capacity of about 1,500 and the stage large enough to care for road shows. Plans are being perfected and work will commence at once as they expect to open in mid-summer or early fall. The house will be dark only on Sundays as Messrs. Hall and Franks expect to run first-class pictures when no shows are booked.
B. I. BARTLEY.

REGINA, SASK.

REGINA, SASK. (Special).—Regina Theater (Albert Brown, mgr.): "A Little Bit of Fluff," March 12-14, returns. Mr. Brown has won the confidence of theatergoers in Regina and always draws big business. Vaudeville, March 1-3, including "The Senate Due," Herbert Light and Lillian Rhodes in "What Happened to Ruth," "the Reynolds" and Rosini and company, also Fox feature "A Glided Fool," good bill and business. "The Girl He Couldn't Buy," pleased; good business. March 5-7, Vaudeville, March 8-10, "The Power of the World," March 11-13, P. M. Young has taken over the Rose Picture Theater formerly operated by Morrison Brothers. Mr. Young will continue to operate under the same policy.
S. G. MCINTYRE.

ALLENTOWN, PA.

ALLENTOWN, PA. (Special).—Second rate musical comedies and motion pictures have taken the major portion of the time at the Lyric during the past few weeks. "Step Lively," "Mutt and Jeff" and "Watch Your Step," all played to good business. "Intolerance" packed the house for three days. "The Music Master," with Wardell from his New York run delisted two full houses and turned hundreds away. "Alone at Last" was presented with a good cast and a shop-worn production. Mabel Weeks and Harry O'Rand carried away the honors of the performance. Fritz, Van Buren sang delightfully and Robinson Newfield made a hit in the Roy Atwell role. "Seven Chances" is the underlining following a week of Annette Kellerman.
FORD L. SHOTWELL.

YAZOO CITY, MISS.

YAZOO CITY, MISS. (Special).—The Yazoo Theater (G. C. Cuccini, manager): "Flora Bella," March 14, pleased a large audience. Miss Florence Webber could not sing because of a sore throat and the title part was essayed by Miss Nicholson, who sang in good voice, and who worked as hard as any one might ask to make her part go. Marguerite Clark in "Snow White," March 23; Earle Williams and Edith Storey in "The Christian," March 20; "Civilization," April 10. Return date of Marguerite Clark in "Miss George Washington," April 19. The Star Theater (Mrs. J. B. Devote, manager) continues to show good pictures to usual business.
J. W. STOUT.

NEWARK, O.

NEWARK, OHIO (Special).—Auditorium (George H. Fenberg, manager): "The Girls of the Frolics," March 19, gave fair satisfaction to good business. "The Blue Paradise," March 22; "September Morning," Gloria, March 20; "A World of Pleasure," March 28; "Stop! Look! Listen!" March 27.
William Garen, representing the "Stop! Look! Listen!" company, was the guest of Manager George Fenberg, Sunday, March 18.
RENNIS FOWLER.

EAU CLAIRE, WIS.

EAU CLAIRE, WIS. (Special).—Grand Opera House: "Fair and Warmer," March 17, 18, proved acceptable to two big houses. "Lilac Domino," April 1; "A Daughter of the Gods," April 8-10; Elias (local), March 13; "Bird of Paradise," March 15. The automobile, rather than a detriment, is proving of much benefit to the theater business in this city. It is developing new patrons in large numbers from the nearby smaller towns. High class attractions are now meeting capacity business.
W. J. BAGLEY.

DAWSON, GA.

DAWSON, GA. (Special).—Dawson's new theater will open about May 1 under the management of R. P. Gray, now manager of the Palace of this city. He is well known through this section as a capable manager. The name of the new house will be decided two weeks later. The seating capacity will be six hundred. Opera plays and moving pictures will be shown. "The Birth of a Nation" opening.
Dawson's Opera House: "Civilization," March 16, 17. Under Canvas: Stowe's Stock company week March 12 to good houses; medium show.
S. R. JENNINGS.

TACOMA

TACOMA, WASH. (Special).—Chas. Wabersold (Tacoma) and Tulsima Redington, March 12, pleased in a large number of songs, Indian music and talk. "The Princess Pat," March 13, 14 well patronized. The company was excellent. Oscar Figma, Eva Fallon, Ben Hendricks, Blanche Duffield, David Quisano, were featured.
At the Colonial, photoplay, Mary Pickford's latest, March 14-17.
FRANK B. COLS.

REMA, ALA. (Special).—John Drew in "Major Pendennis," week March 12. Week ending March 17 and 24 Academy dark; no bookings. Photoplays at the Academy and the Walton March 12-17 to S. R. O. BEN. J. SCHNOTER.

STOCK REPORTS

REP. PLAYERS, LOS ANGELES

LOS ANGELES. (Special).—The Los Angeles Repertoire Players recently gave "The Obstinate Family," followed by single numbers by Mr. Shaw and Mr. Holmes. The latter's number took the form of a protean act embracing several characters from noted standard plays. Mr. Reynolds appeared as the butler in the farce for the first time and did well. The second performance was a repetition of "The Obstinate Family," and the one-act drama, "Drifted Apart," by Ethel Barrymore in vaudeville several seasons ago. Mrs. Crowe and Mr. Powers played the unhappy couple well.

A series has just been announced by the players which will include several standard dramas and comedies, among which are, "She Stoops to Conquer," "The Rivals," "David Garrick," and "The Merchant of Venice." A new play by a resident Los Angeles author, George F. Meyers is also to be produced soon, entitled "The Non-Believer," which deals with Roman life at the time of Nero. Several other new plays by native authors are under consideration and will be presented if found suitable.
H. R. SHAW.

"THE DUMMY" IN DES MOINES

DES MOINES, IA. (Special).—The Princess Players presented "The Dummy," week of March 11, in a most creditable manner. Phillip Sheffield in the role of the Dummy certainly demonstrated his ability as a juvenile lead. Tamson Manker as little Beryl Meredith looked and acted her part to perfection. Elsie Rizer as the mother, Agnes Meredith, and John Warner as Trumbull Meredith showed to good advantage; William Forestelle as Spider Hart gave his usual enjoyable performance, and Eleanor Brent as Rose Hart was cast in another of those parts in which she excels. Arthur Young, Jack Marlyn, William J. Mack, Jerome Kennedy and Alan Robinson gave most excellent support. "The Blindness of Virtue," week of March 18, in which Director Priestly Morrison will assume the role of the vicar.

John Warner, leading man, leaves the company March 17 to enter motion pictures. It is rumored, and his successor has not been named as yet.
MAHER.

WIND-UP IN HALIFAX

HALIFAX, N. S. (Special).—The players presented "The Girl in the Taxi," at the Academy of Music, the latter part of week Mar. 3, to great crowds. Madge West made a decided success in the title role, while Houston Richards scored one of the biggest hits of the season. The company close their season Mar. 31, being the termination of their fifth year in Halifax. Jere Macauliffe's musical comedy company, open April 8 and other road attractions will follow. Crowds at the Strand and Ackers, April 10, to see the new vaudeville. All motion picture houses doing big business.
JAS. W. POWERS.

ADD BOXES Who, Where, What at Stock. Richard Bennett, late of "The Morris Dance" is arranging to take a strong dramatic stock company to San Francisco for a season at the Alcazar Theater.

"KINDLING" IN SOMERVILLE

SOMERVILLE, MASS. (Special).—Charles Kenyon's sermon on race suicide, "Kindling," by the Somerville Theater Players last week, and in it they are seen in the first really heavy bill for many weeks. Adelyn Bushnell as "Maggie Schultz" is seen in the best role by far that this clever girl has had since her arrival in town. Arthur Howard as Helms, is again seen to advantage, as both Mr. Howard and Miss Bushnell have appeared in the play before; the pair give a flawless performance. Others who appear in the cast are Grace Fox, Jack W. Lewis, John Dugan, Brandon Evans, Dorothy Beardsley, Edmund Baily and Elbert Benson, and Kendall Weston, the director, has arranged a praiseworthy setting. This week, Edward Massey's "The Temptation."
CLYDE E. MCARDLE.

FAREWELL AT BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players in the next to the last week of the season presented "Little Peggy" (Moore), week March 19, to appreciative audiences. Ruth Lecher in the title role was excellent, making Peggy with her rich brogue a fine character study. Hooper Atchley as Daniel Murphy, Peggy's guardian and lover, portrayed the role in a sincere and convincing manner. All of the company were at their best. Farewell week, 26, "Marrying Money."
W. R. PRATT.

HIGH SCHOOL SENIORS PLAY

BURLINGTON, N. J. (Special).—Auditorium (H. E. Lippincott, manager): The Senior Class of Burlington High School presented two delightful comedies, "Mrs. Haywood's Help" and "The Mouse Trap," March 18 before a large and delighted audience. The large cast displayed dramatic ability in the treatment of the various roles, especially the Misses Helen E. Watts and Maybelle Ellis in the leading feminine roles and Sidney Kaplan, playing opposite.
J. WILL BURN.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (Special).—Taylor Holmes, a newcomer here, made a firm place for himself in the hearts of the theatergoers in Indianapolis by his clever work in the title-role of "His Majesty, Bunker Bean," at the Shubert Murat, March 15-17, playing with ease, assurance and an individuality that pleased greatly. A good company gave excellent support to the star, prominent of whom were Charles Adams, who made a great personal success as Pope, Maud Hannonford, charmingly buoyant and girlish as the Flapper; Walter Sherwin, Lillian Lawrence, Phil Trenton, Philip Leigh, and others.

The Annette Kellerman picture, "A Daughter of the Gods," at the Murat, week March 18, attracted much attention. "Robinson Crusoe, Jr.," with Al Jolson, week April 2.

David Wardfield came to English's March 13-14 in the revival of his former success, "The Music Master," in which he appeared here some seasons ago, and repeated the great success he made at that time, delighting three near capacity audiences. The company includes Marie Bates in her original role of Miss Houston, Helen Weer as Jennie, Jane Cooper as Helen Stanton, Louise Hendricks, William Hoag, Tony Bevan, Thomas Gilbert, and others. Howe's Travel Pictures filled out week March 15-18: "The Snare," with Arna Ross, was the attraction March 19-21; Raymond Hitchcock, with Joseph Santley, a great local favorite, featured, March 22-24; "Intolerance" (retail), March 25-April 1.

At Keith's, week March 12, Nan Halperin, never seen here before, was the big feature of the bill. Her dainty and artistic act, "The Five Ages of Girlhood," received one of the most spontaneous receptions accorded an act in the two-day for some time. Toots Haka and her Hawaiian singers and players was an enjoyable act. Moran and Wiser, boomerang hat throwers, went big. Others were Mosher, Hayes and Mosher; Petticoats, with Grace Dunbar, Nile and company; Brown, Harris and Brown, and the Old Homestead Double Quartette, a big hit.

Week March 19 Harry Green and Players in "The Cherry Tree" topped the bill with great success, but it must be admitted that Billie Montgomery and George Perry, the two Bachelors of Art, more than shared honors with the line. The Leaping Hounds of Meehan's Canines almost brought the audience to their feet. Moore and Gerard presented a first-rate singing, dancing and acrobatic act that scored. Lovenberg Sisters and Neary Brothers, Clark Howard and Harry Vician and Girls, Sharp Shooters, made up a fine bill. Week March 26, Sophie Tucker.

An all-professional performance for the benefit of the Newcastle, Ind., tornado sufferers at which all services of the performers, musicians, stage hands, the theater, etc., were donated, was given at English's after March 16, the relief fund being increased by more than \$600.

Taylor Holmes, star of "His Majesty Bunker Bean," at the Murat; Nan Halperin and Moran and Wiser at Keith's; an act from the "Kaiser-Jammer Kids" at the Park; Silber and North; also Charles Seamon at the Lyric; Evelyn Stevens at the Majestic, and "Views of the Yosemite," a part of the Howe Travel pictures at English's, made up an entertaining program.

Rolfe Eggleston, manager of Keith's who in his professional days appeared under the name of the Great Rolfe, was an entertaining feature with his amazing bag of tricks of magic at the third annual Balkan concert at English's March 12.

PEARL KIRKWOOD.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—The week closing March 18 was featured in Memphis by Emma Carus and Larry Comer, leading the program at the Orpheum. Week March 19-20 Adele Blood and company. Lyceum, Loew's Vaudeville, Alice Hanson, several vaudeville numbers, and Ethel Clayton in pictures. At the Lyric, March 17, Robert Edson in "His Brother's Keeper," presented with good support. For eight days, commencing March 18, "Intolerance," matinees daily. Photoplays at the Majestic.

It is said that tentative plans have been drawn but definite site not selected for the contemplated Loew's vaudeville. It is almost assured that the new auditorium for the city will be built on the site of the old Court House, North Main Street. A big seven-story addition to the Goodyear Institute which includes addition to the auditorium is under way there. Hollingsworth & Company contractors. The Princess is showing photoplays.

C. C. GRISMAN.

DULUTH, MINN.

DULUTH, MINN. (Special).—Lyceum (J. L. Morrissey, manager): "Her Unborn Child" completed week March 11 to better audiences than it had the first of the week. The play was well acted. Week March 18 saw crowded houses every night for the fourth return of "The Bird of Paradise." Miss Olin Field as Luana was especially good, and Forrest Stanley gave a splendid characterization of the part of Dr. Wilkes. Orpheum (Arthur White, manager): Ray Samuels was the headliner on the Orpheum bill week March 18. She is a comedienne of rare personality. Two humorous and satiric sketches, "On the Shrewsbury," by Johnny Johnston and Bob Hart, and "Motoring," by Harry Tate, were other popular hits. "The Recital" provided a colorful musical program.

New Grand (Frank Phelps manager): Foremost in the acts for the first half week March 18 was the vocal and instrumental organization, Crossman's Entertainers. Grace Hanson, in a singing act, and Browning and Deana in a singing and talking novelty drew good houses. Good films concluded the bill.

WILDA HARRIS.

MONTREAL

MONTREAL, CAN. (Special).—"The Colonel's Maid" was presented March 22 for the benefit of the Grenadier Guards by a number of clever amateurs drawn from the various local clubs, the production being under the stage direction of Blossom G. Baird. Tree in "Henry VIII," March 26-28. Jack Norworth, fresh from successes in England, puts on an entertaining act at the Orpheum—"The Prediction" and "Suicide Garden" are a couple of good sketches. "Meutrie," a powerful emotional drama, is given by the stock at the National. Madame Robert and Messrs. Scheier, Fillon and Gury are seen to advantage in the leading roles. Lew Hilton and "His Million Dollar Dolls" are drawing big crowds to the Gayety. A musical comedy, "As-tu-vu-l," is the bill at the Canadian Franchise.

W. A. TREMATNE.

SPOKANE

SPOKANE, WASH. (Special).—The local theatrical season has been considerably brightened by two bookings at the Auditorium Theater, announced by Manager Charles York—John Drew and William H. Crane will visit Spokane this season, presenting their newest successes. Mr. Crane is scheduled to appear May 25, 26, and John Drew will come June 13, 14 in "Major Pendennis." The latter production may bring Helen MacKellar, the Spokane girl who has been making good on Broadway this season, as she has been Mr. Drew's leading woman in his new play this season.

Auditorium: The Boston Grand Opera company sang to capacity business March 14, 15. "Aida" was the first offering, with Maria Gay, Louise Villani, Giovanni Zenatello, Jose Mardones, George Baklanoff, Paolo Ananlian, Luigi Remario, and Amelia Ferrell in the principal roles. "Iris" was given March 15, with Tamaki Miuri in the name part. Others, Virgilio Lazari, Thomas Chalmers, Torio Kitta, Elvira Leveroni and Romeo Bosacci.

ROBERT S. PHILLIPS.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (Special).—Grand Theater: "Birth of a Nation," March 13, 14, to capacity business. "Boots Started It" (local) 16; delighted capacity business. Billy "Single" Clifford with excellent support in "Liner Longer Lucy," March 18, pleased good-sized audience. "Wishing Ring," March 30, under the personal direction of T. B. Brown. The cast will consist of best local talent. "Fraternity Boys and Girls," April 30. Vaudeville acts supplied by the Carrel Theatrical Agency, of Chicago, are proving very popular at the Grand Theater.

CHRIS D. SIMPSON.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Auditorium (Wm. O'Neil, mgr.): March 23, "Watch Your Step" played before good houses and was well received. Palace: March 22, Chas. W. Boyer in "Petticoat Minstrels" was the headliner on the vaudeville program. Jessie Haywood and company was also liked. George Freeman has been appointed assistant manager of the Auditorium in this city.

J. J. MAHONEY.

VIOLA KNOTT

LEADING WOMAN
Clifford Devereaux Co.
EN TOUR

Lady Teazle in School for Scandal
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

LYNN FONTANNE

In "THE HARP OF LIFE"

Address care DRAMATIC MIRROR.

DORÉ DAVIDSON

Invites Offers—Character Parts

Permanent address, care Green Room Club,
139 West 47th Street, New York City

May Buckley

Address care DRAMATIC MIRROR.

EDITH LYLE

In "JOHNNY GET YOUR GUN"

CRITERION THEATRE Management JOHN CORT

AUGUSTA ANDERSON

Address care DRAMATIC MIRROR.

OTTO KRUGER

Management COHAN & HARRIS

LAURA HAMILTON

440 Riverside Drive N. Y. City

EILEEN VAN BIENE

AT LIBERTY

Address care DRAMATIC MIRROR.

EDWARD H. ROBINS

Season 1916-17 A. H. WOODS

LOUIS BENNISON

130 West 44th Street, New York

BETH LYDY

With "HER SOLDIER BOY"

BILLY B. VAN

In "HAVE A HEART"

ALAN EDWARDS

LEAD—"LOVE O' MIKE"

SHUBERT THEATRE

Address care DRAMATIC MIRROR.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—Indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—Indef.
BATES, Blanche (T. H. Hunter, Inc.): Boston 19—Indef.
BEN Hur (Klaw and Erlanger): Toronto 26-31.
BERNHARDT, Mme. Sarah (Wm. F. Connor): Chgo. 25-31.
BIRD of Paradise (Olivier Moroco): Minneapolis 25-31.
BOOMERANG, The (David Belasco): Chgo. Nov. 13—Indef.
BOSON Friends (Law Fields): N.Y.C. 9—Indef.
BRAT The (Olivier Moroco): N.Y.C. 6—Indef.
CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. 26-31, Bklyn. April 2-7.
CASE of Lady Camber (Chas. Frohman, Inc.): N.Y.C. 26—Indef.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug 9—Indef.
CINDERELLA Man (Olivier Moroco): Chgo. 11—Indef.
CLARKE, Harry Carson and Margaret Dale Owen: Empire

Theater, Calcutta, India—Indef.
COME Back to Erin: Indianapolis 26-31.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 25—Indef.
DITRICHESTEIN, Leo (Cohan and Harris): Buffalo 26-31, N.Y.C. April 9-14.
ERRYWOMAN (Henry W. Savage): Detroit 26-31.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Denver 18-31, Wichita, Kan. April 1-4, Topeka 5-7.
FAIR and Warmer (Selwyn and Co.): St. Paul 26-31.
FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—Indef.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—Indef.
FERGUSON, Elsie (Klaw and Erlanger): Washington 26-31, Bklyn. April 2-7.
FLAME, The (Richard Walton Tully, Inc.): Buffalo 26-31, Toronto 9-14.
FOR the Man She Loved: Pittsburgh 26-31.
FUGITIVE, The (Olivier Moroco): N.Y.C. 19—Indef.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—Indef.

GIRL of Mine: Phila. 26-31.
GOOD Gracious Annabelle (Arthur Hopkins): Chgo. 4—Indef.
GREAT Divide (Henry Miller): Chgo. 26-31.
GUILTY Woman (Myro Producing Co.): Phila. 26-April 7, N.Y.C. 9-14.
HER Unborn Child (Co. 4, Gasmolo-Gatts and Clifford, Inc.): Schenectady, N. Y. 26-31, Buffalo April 2-7, Pittsburgh 2-14.
HER Unborn Child (Co. 2, Gasmolo-Gatts and Clifford, Inc.): Trenton, N. J. 26-28, Elizabeth 29-31, Paterson April 2-7, Reading, Pa. 9, 10.
HER Unborn Child (Co. 3, Gasmolo-Gatts and Clifford, Inc.): Appleton, Wis. 27, 28, Marshfield 29, Minneapolis April 2-7, Davenport, Ia. 8-10, Moline, Ill. 11, 12.
HER Unborn Child (Co. 4, Gasmolo-Gatts and Clifford): Davenport, Ia. 26-28, Racine, Wis. 29-31.
HE Said and She Believed Him (Lee Shubert and John Craig): Boston 26—Indef.
HIS Bridal Night (A. H. Woods): Pittsburgh 26-31.
HIT-the-Trail Holiday (Cohan

CARROLL McCOMAS

IN "SEVEN CHANCES"

Management David Belasco

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY"

On Tour

RUTH CHESTER

in "TURN TO THE RIGHT"

Gaiety Theatre

MILDRED BEVERLY

HIT-THE-TRAIL HALLIDAY CO.—Western

Management COHAN & HARRIS

LINA ABARBANELL

FLORA BELLA

Address Dramatic Mirror

LOUISE DRESSER

in "HAVE A HEART"

FREDERIC GRAHAM

With FRANCES STARR

Management DAVID BELASCO.

SIDNEY PHILLIPS

WINTER GARDEN

Management MESSRS. SHUBERT.

MARTHA HEDMAN

in "THE BOOMERANG"

Management David Belasco

FLORENCE SHIRLEY

in "A TAILOR-MADE MAN"

Management COHAN and HARRIS

MR. BRIGHAM ROYCE

With JULIA ARTHUR CO.

16 Gramercy Park

WILLIAM E. MEEHAN

in "TURN TO THE RIGHT"

Gaiety Theatre—Indefinitely

Direction of WINCHELL SMITH and JOHN L. GOLDEN.

PEGGY O'NEIL

Address care DRAMATIC MIRROR.

Vera Shore Hamilton Christy

On Tour PEG O' MY HEART

Personal Representative CHAMBERLAIN BROWN

NED A. SPARKS

"NOTHING BUT THE TRUTH"

Address 128 W. 44th St., N. Y.

and Harris): Omaha 30-April

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

HARRIS, Taylor: Citi. 26-31

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

ing. N. Y. 29. Elmira 30.

OPERA AND MUSIC

ABARBANELL, Lina (John

Corti): Phila. 26-Indef.

ABORN Opera Co. (Milton and

Barnett Aborn): Buffalo 26-31

ABORN Opera Co. (Milton and

Barnett Aborn): Toronto 26-31

BEAUTIFUL Unknown (Messrs.

Shubert): Phila. 19-Indef.

BIG Show (Chas. Dillingham):

N.Y.C. Aug. 31-Indef.

CANARY Cottage (Oliver Morosco):

N.Y.C. Feb. 5-Indef.

CENTURY Girl (Chas. Dillingham and

Florence Ziegfeld): N.Y.C. Nov. 6-Indef.

EILEEN (Joe Weber): N.Y.C. 19-Indef.

HANS and Frits: N.Y.C. 20-31

HAVE a Heart (Henry W. Savage): Phila. 19-Indef.

HELD Anna (Messrs. Shubert): Detroit 26-31

HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6-Indef.

HIS Little Widows (G. M. Anderson and Lawrence Weber):

Pittsburgh 26-April 1

HITCHCOCK, Raymond (Chas. Dillingham): St. Louis 26-31

KATINKA (Arthur Hammerstein): Frisco 19-31

KATINKA (Arthur Hammerstein): Phila. Feb. 26-Indef.

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein): Bklyn. 26-31, N.Y.C. April 2-7

KATINKA (Arthur Hammerstein):



MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1918

WITH the greater part of the civilized world in a condition of, almost complete chaos, with the mighty element of "change" entering into virtually every department of human life and endeavor, it is not to be wondered at that the motion picture industry is experiencing its own period of upheaval, unrest and transformation.

There is this to be remembered: that stagnation is a certain precursor of oblivion. Therefore, so long as the waters of filmland are troubled, we may rest assured that there is progression.

Significant events crowd upon one another. Old ideas are being discarded; even some that are comparatively new are giving way to others still newer.

Open Booking is calling the Program to combat; State Rights methods are being adopted by many producers; there is an indication that there may be fewer pictures and better ones.

At the same time, existing programs are being strengthened and improved. Serials are being exploited with greater emphasis than ever before and, seemingly, are growing in popularity.

There is a tendency toward pictures with greater subtlety—the mind as well as the eye is being appealed to in many of the more advanced subjects for the screen.

Out of all this is certain to arise the *greater motion picture*!

"Always smile; it won't hurt you and might help others."—Douglas Fairbanks.

Numerous producers of photodramas, even some who have given past evidence of their ability to turn out pictures in every way admirable, seem to have decided that unless the morbid is exploited in a screen story it will lack vitality and impressiveness. Of late there have been several flagrant examples of this sort, which seem far more likely to prove detrimental than those which are commonly termed "vampire" pictures, but which are usually too absurd to offend in any way except artistically.

Death bed scenes, murders, hectic situations, false ethical problems, near-executions, with all the disgusting accompaniments of electric chair, etc., are among the subjects which have lately been presented in pictures.

THE MIRROR has no patience with the so-called sex pictures, but is of the opinion that they are not the only variety of films which should be tabooed by producers who would make the screen an institution deserving of unqualified praise.

There are so many wholesome subjects for picturization; so many stories which will leave a pleasant taste in the mouth, that it seems unnecessary to resort to those which give the spectator the horrors. We would not have milk and water pictures; nor is the happy ending, in our opinion, essential. But to drag in disgusting, morbid, or otherwise offensive topics at the slightest provocation, piling horror upon horror until the spectator is surfeited and left in a condition approaching hysteria, is absolutely inexcusable.

Why not get out of the mud and climb up on the heights more frequently? It is all very well to talk of life being full of misery and misfortune; we all know that, but we should likewise remember that life is what we make it to a large extent. There are unavoidable sorrows in human existence, perhaps. But we only multiply them by piling on the agony in our so-called entertainments. There is no necessity for making the films (any more than the stage) a medium for propaganda; and this would be the only possibly legitimate reason for stuffing either full of sordid scenes and situations.

The twaddle about art requiring the depiction of every form of life (which means, principally, the under side thereof) is not pertinent. The films are intended first of all to entertain and the only person who is amused by morbid pictures is the one who should have none of them—who, in all probability, should be sojourning in a sanitarium to overcome a neurasthenic tendency.

Why not rid the films of the slime and throw a little sunshine upon the screen? In the end, as someone remarked not long since, the sunshiny picture is most successful in every way.



JANE COWL,
In Goldwyn Pictures

A folder containing a digest of existing laws applicable to motion pictures, contributed by the legal department of the Mutual Film Corporation, is issued from the offices of the America Picture Producers Association, of Chicago. The folder also includes expressions of several well-known authorities on the fallacy of censorship, with excerpts from newspaper articles in the same subject. The general idea conveyed is that existing laws amply safeguard the public morals and that censorship advocates have other purposes. The timeliness of the publication is evident when it is remembered that in twenty or more States there are now censorship bills pending. It is certainly interesting reading and presented in a forceful manner that should prove illuminating to those who have been misled into an erroneous belief that there is need of censorship. Upon the advocates of this form of legislation who are such advisedly, because of some Puritanical belief or owing to ulterior motives, it will probably make little impression. "None are so blind as those who will not see."

"Let our object be our country, our whole country, and nothing but our country."—Daniel Webster.

We find ourselves frequently quoting from that very able publication *The Triangle*, which seems to have a knack of hitting the nail squarely upon the head in matters pertaining to the exhibitor.

From a recent issue we clip the following extract from an editorial:

"The exhibitor is being besieged these days with bales of literature telling him how he may conduct his business successfully by spending more money than he is taking in. It is much more to the purpose to tell him how he may continue with profit by using just the materials he has on hand."

Exactly so! The same thing has occurred to us on many occasions, and while we do not doubt the sincere purpose of the majority of those who offer suggestions which are generally better in theory than they would be in practice, it seems very evident that to urge a man to greater expenditures who is already "going the limit" is poor judgment. *The Triangle* editor adds:

"There is room for friendly advice from the right quarters, from persons who are sympathetically aware of the problems that confront a theater manager in the course of his business; but it should be the kind that indicates how to get maximum efficiency from the tools at hand."

Accounts of individual experiences; suggestions for meeting problems and overcoming them; novel notions—these are often valuable and useful additions to advice of the kind indicated in the quoted editorial.

The splendid campaign inaugurated by the Associated Motion Picture Advertisers to aid recruiting and arouse the patriotic sense of duty among the people of the United States through the extensive medium of the screen is particularly deserving of commendation. Throughout the motion picture men have displayed a loyalty and exhibited a promptness in indicating their desire and willingness to serve the Country in every way possible, which is distinctly gratifying.

THE MIRROR congratulates those who have been active in forming the National Duty Committee and all who are taking part in the campaign.

Adam Hull Shirk



A CHARMING SCENE FROM "THE SPIRIT OF ROMANCE."
Pallas—Paramount.



BRYANT WASHBURN,
Star in Essanay Productions.
K. E. S. E.



DELL BOONE,
Who Has Appeared in World Pathe and Kalem
Pictures.



MILDRED MANNING,
In O Henry Pictures (Broadway
Star-General Film)

TOTO, HIPPODROME CLOWN, WITH PATHE

Will Do Comedies for Rolin—Theodore Marston Returns as Serial Director

Toto, for two years a feature at the New York Hippodrome and a clown of international reputation, has been engaged by Rolin to appear in a new comedy series for release by Pathe.

The company now has a two-reel "Luke," released the third Sunday of each month beginning March 18, and one "Max Linder" Laugh Festival every two weeks, sometimes in full reel, sometimes split reel.

There will be no more one-reel "Lukes" and no more Mittenhal comedies, but there will be one more "Skinny" full-reel release and one split-reel with Max Linder. After that "Skinny" comedies will be discontinued.

Toto Famous

Toto, probably the most famous clown in the world, will start for the Rolin studios in Los Angeles as soon as the present season at the Hippodrome ends, and his comedies are expected to be ready in the early fall.

Theodore Marston, one of the best known directors in the industry, has returned to Pathe and is now at work in the Astra studio in Jersey City directing a new serial featuring Mollie King and Creighton Hale. This is also Mr. Hale's first picture since

his return to Pathe after his great success in "The Exploits of Elaine" and "The Iron Claw."

Marston's Methods

Mr. Marston was one of the first directors to study the problem of logical spacing in action and speeches on the screen. He will not tolerate an ill-timed and abrupt entrance or a speech that is not in perfect harmony with the artist's gestures. He insists first that each actor be a perfectly symphonized unit, and then of his units in a scene he makes a smoothly working whole. He believes in simple sets and does not crowd his scenes with unnecessary furniture and properties to restrict the actor's movements and divert attention from the story. He composes a scene as an artist composes a picture.

The feature of Pathe's big program for the week of April 8 is Pearl White's second Gold Rooster play, "Mayblossom," in Pathecolor.

The fourth episode of "Mystery of the Double Cross" is entitled "Kidnapped." The star of the serial is Mollie King, and she is supported by Leon Barry, formerly Sarah Bernhardt's leading man; Ralph Stuart, and Gladden James.

"TIDES OF BARNEGAT" A LASKY PICTURE Celebrated Novel Screened—Sequel to "Squaw Man" Also Announced

"The Tides of Barnegat," F. Hopkinson Smith's famous novel, has been screened by Lasky and will be released by Paramount April 12. A marine architect by profession, but a painter and writer by inclination, F. Hopkinson Smith had the deft touch and the broad vision of the true artist, as every one who is familiar with his novel already knows. In the cast of this exceptional production are Blanche Sweet, Elliott Dexter, Tom Forman, Harrison Ford, Lillian Leigh-ton, Norman Nichols, Walter Rogers, and the ever delightful little Billy Jacobs.

An Interesting Sequel

One of the most important photoplay announcements which has emanated from the Jesse L. Lasky Feature Play Company is the news that the company has purchased the motion picture rights to Edward Milton Boyle's "The Squaw Man's Son," which is a sequel to that well-known author's celebrated play and screen drama, "The Squaw Man." It was with an adaptation of "The Squaw Man" that the Jesse L. Lasky Feature Play Company made its bow as a producing concern.

"The Squaw Man's Son" relates the remarkable history of the boy Hal, who appeared as an infant in the first picture, and will be released by Paramount on April 26, with Wallace Reid in the stellar role and Anita King and Dorothy Davenport in important parts. It is interesting to note that in "The Squaw Man" the role of Hal, which is played by Wallace Reid in "The Squaw Man's Son," was entrusted to so youthful an actor as Baby De Rue.

"The Bottle Imp," an adaptation of Robert Louis Stevenson's well-known story of the same name produced by the Jesse L. Lasky Feature Play Company with Sessue Hayakawa in the stellar role, is one of the weirdest and most intensely dramatic stories that has been filmed by the company. It is scheduled for release by Paramount on March 26.

Fannie Ward's next appearance following her tremendous success in "The Winning of

Sally Temple" will be in the Jesse L. Lasky Feature Play Company's adaptation of Stanislaus Stange's clever farce-comedy, "The School for Husbands," which is scheduled for release by Paramount on April 5.

The production is endowed with a peculiar interest in view of the fact that the role of the husband whose education is depicted on the screen is played by Jack Dean, who is Fannie Ward's husband in real as well as screen life. Others in the cast are Frank Elliott, Mabel Van Buren, Edythe Chapman, James Neill, and Frank Borzage. The production was staged under the direction of George Melford.



ROScoe "FATTY" ARBUCKLE,
Paramount's Wide Comedian.

AIDS IN APPEAL TO PATRIOTISM OF PEOPLE

Lasky Distributes Slides to All New York Theaters

Immediately after his appointment as chairman of the motion picture division of the Mayor's Committee on National Defense Jesse L. Lasky distributed to every motion picture theater in Greater New York slides asking for patrons' signatures to the declaration of patriotism and one-sheet posters effectually designed with the Star Spangled Banner for theater lobbies. This is one of the very few occasions for which permission was granted for the use of the American flag on lithographic posters. These posters have been mounted on cloth and draped on touring cars which are covering the theaters of the city distributing patriotic declaration blanks and collecting signatures.

Mr. Lasky is devoting much of his time to this patriotic appeal to loyal Americans in an endeavor to obtain two million signa-

MARY GARDEN WELCOMED IN FRANCE

Goldwyn Star Greeted by Ministry in Midst of Crisis—Other News of Interest

Despite the fact that a crisis in governmental affairs was imminent in France, a crisis which culminated in the retirement of General Lyautey as Minister of War on March 16 and the downfall of the Briand Cabinet on the following day, the brilliancy of the opening of the operatic season at the Opera Comique on the evening of March 16 was unimpaired.

Mary Garden, famed prima donna and star of Goldwyn Pictures, sang "Carmen" as the premiere production of the Spring season and was received with great acclaim. Her return to France from America, via Vigo, Spain, resulted in a tremendous ovation for a woman who is the favorite of the nation and a note of welcome and greeting was sent to her bearing the signatures of every member of the Briand ministry, this being accompanied by a huge floral offering.

Brains and Stars

Up to date nothing has been found that can prove of greater aid in the making of a motion picture star than brains.

Madge Kennedy, upon her entry into the cinema world as a Goldwyn Pictures star,

PICKFORD PICTURE OPENS DETROIT THEATER

"Poor Little Rich Girl" Is Hit as Initial Production

Mary Pickford's latest Artcraft picture, "A Poor Little Rich Girl," marked the opening of the new Madison Theater in Detroit, John H. Kunsky's latest motion picture palace. For the entire run the theater witnessed capacity business and proved a fitting attraction as the opening feature for such a fine theater as the Madison. In speaking of Miss Pickford's newest offering Mr. Kunsky said: "Without a doubt this is the finest, the brightest motion picture I have ever seen and little Mary is wonderful—wonderful! There is nothing better in the market today that could be used for the opening of our new theater and business has been enormous."

In order to view "A Poor Little Rich Girl" and pass upon it as a probable attraction to open his house Mr. Kunsky made a special trip to New York and immediately following the screening signed a contract for this production.

JULIUS SINGER RETURNS

Julius Singer, special representative of the L-Ko Motion Picture company, has returned to New York after an absence of ten weeks, covering 11,000 miles on an extended trip throughout the country.

Mr. Singer spent thirty days at the Hollywood studio of the company, and then started on a tour visiting exchanges and exhibitors, stopping off at Salt Lake City, Denver, Kansas City, Omaha, Des Moines, Chicago, etc.

Shirley Mason, one of the stars of McClure's "Seven Deadly Sins," has just received word from Johannesburg, South Africa, of the marriage of her sister, Edna Flugrath to Harold Shaw.

tures through the medium of the motion picture theater. So far his efforts have been more than repaid, judging from the enormous number of signatures which are coming in.

Maxine Elliott's Pictures

Miss Elliott has just completed her first picture under the direction of Allan Dwan and in a few days will face the camera again for her second picture under a second director, not yet announced by Goldwyn.

Miss Elliott's second picture, it is said, gives her a mystical and powerful role, bigger than any she has ever had in her entire career.

Mae Marsh and Bobbie Harron are at work in Miss Marsh's second Goldwyn Picture, now being made at the Fort Lee studio by Director John W. Noble. The scenario for their picture is the work of Mary Hider, a playwright and author of wide reputation who wrote a dramatic vehicle in which Marguerite Clark won success, as well as several successful scenarios for Mary Pickford pictures.

After the original compositions are completed by Mr. Lake the incidental music and arranging will be taken in hand by Mr. Winkler. The completed score will then be carefully timed to the picture and will correspond to the exact running time. A complete orchestration will be furnished by this department for every Williamson production.

MUSICAL DEPARTMENT FOR WILLIAMSON BROTHERS

M. Winkler to Supervise Work for Corporation

For probably the first time in the history of the trade a completely equipped and expertly managed musical department has been embodied as part of the regular organization of a film manufacturer.

This progressive innovation has been attempted by the Williamson Brothers through their company, the Submarine Film Corporation, which has its offices in the Longacre Building. The step is taken for the benefit of the exhibitors and territorial buyers of the Williamson Brothers' productions.

The department in question will be under the direct personal charge of M. Winkler, of the Carl Fisher Music Publishing House.

As the first step in the perfection of his organization Mr. Winkler has engaged the services of M. L. Lake, a composer of exceptional reputation, who is already engaged in preparing the musical themes for the first new production of the Williamson Brothers.

In keeping with their plans to do the thing as perfectly as possible, the Williamson have sent Mr. Lake to their producing headquarters in the Bahamas, where he will be enabled to descend into the photographic chamber at the bottom of the sea and there compose his themes and melodies in the exact environment of the production itself.



"THE WARFARE OF THE FLESH,"
Edward Warren Productions.

PATRIOTIC FEATURE

A short strip of the flag, running rapidly up a staff and unfolding gracefully to the breeze has been appended to all Essanay productions. This flag strip carries no Essanay brand nor is it designed to exploit Essanay pictures. Essanay believes that at this time it is right and proper to keep constantly before the public the symbol of our freedom and unity, and that film producers should do their part in this as well as the newspapers.

THE MULTIPLICITY OF MAE MARSH

BY ALISON SMITH



NE of the fascinating things about interviewing Mae Marsh, first star of Goldwyn Films, is wondering beforehand which one of her many personalities she is really like. For this elusive young person resembles the Jekyll and Hyde combination with the important differences that she has a thousand personalities where Stevenson's hero had only two, and that all of hers are charming. For this reason, R. J. McCoy has named her "the girl with the million faces." Whatever your expectations may have been, your first impression of her, off the screen, is sure to be surprising for she seems so incredibly young and fragile and so utterly unconscious of the talent which runs to the tips of her nervous, childlike fingers. Nevertheless, after the first surprise at meeting a rather shy little girl instead of a self-possessed actress, you begin to feel the unmistakable quality which has led Ashton Stevens to call her "the first actress to possess a mental magnetism transferable to the screen."

Two New Roles

At once she added two new roles to those I already knew—that of a delightful hostess and of devoted and browbeaten aunt to an adorable but domineering nephew, aged one year and four months. We sat on the couch with the baby between us and talked about her work—that is, I talked and she laughed at most of my questions, for she is absolutely unconscious of the effect she produces and cannot for the life of her tell how she does it although when I insisted on being serious, she politely tried.

"You change your entire personality so completely," I told her. "You were as Irish as the Shamrock in 'Molly's' and as French as the fleur de lis in 'A Child of the Paris Streets.' You had all the tragic maturity of a Madonna in 'Intolerance' and you were young enough to be your own daughter in 'The Birth of a Nation.' Please tell me, I begged, like old Father William, 'how do you manage to do it?'"

"Really I don't know," she answered, trying to combine the dignity of a person being interviewed with an ingratiating wriggle of her nose for the baby. "As soon as I understand the character I am playing, I get so interested in her that I begin to believe she is the real me. Most

of the details in expressing the personality, you have to think up out of your own head, but some things that have really happened to you help a lot."

A Lesson from a Burglar

An incident sprang into my mind from one of her startlingly realistic effects. It was the scene in "The Birth of a Nation," where the two girls are hiding in the cellar while the marauding soldiers raid their home. The older girl was wringing her hands and sobbing violently but her little sister suddenly began to laugh in convulsive, hysterical gasps that gave in one flash the terror of the experience as nothing else could. "A burglar taught me that," said



A CHARACTER BIT

Mae Marsh, calmly. "He broke into our house one night and after it was all over and my sisters were all crying, I started to laugh and couldn't stop. When we came to that scene in the play and I started to be frightened, I began to laugh again. I told Mr. Griffith about the burglar and he said I could go on laughing. Not every director would have let me do it," she added gravely. "Then once I saw a laborer who was hurt in an accident, it was just for a moment when we passed him but whenever I am

dying or anything like that in the pictures, I remember that poor man."

"It isn't only your acting," I persisted, "your entire appearance changes completely. You had a pointed piquant face as the little French girl and round, collagen cheeks as Molly."

"Of course good make-up helps," she admitted with a mysterious air of not revealing trade secrets. "That and the right costumes make you feel the character." I recognized the definite, psychological effect of literally being in some one else's shoes. "But all that doesn't mean a thing if you haven't the right expression on underneath."

Character Acting

"Do you feel more real in some parts than in others?" I asked her. She pondered for a moment and then said, rather cautiously I thought, "I don't think I like straight ingenue roles. It is awfully hard for me to feel real if I have to play some sweet young thing who is only there for the hero and villain to fall in love with and quarrel over. I like roles with something funny about them—I believe I am hopelessly a character actress."

She meant "character" in the technical, theatrical sense but I understood it literally as roles which have character in them or that twist of personality which makes them a flesh-and-blood type and not the big-eyed waxen figures which are eternally presented by the professional ingenue.

Many of her most interesting creations have been invented for her by the young scenario writer whom she speaks of quaintly as "my friend, Anita Loos." It is refreshing to think of the work of these two young girls as typifying the new generation which has blazed the trail for genuine human pictures as opposed to the musty sensational situations of the old school of photodrama.

Something in our conversation seemed to irritate the young nephew at this point for he was moved to sudden tears and his aunt flew to the rescue. "She is always like that with children," explained her pretty sister, Marguerite, who had been summoned by the walls. "If we leave her alone for five minutes she is surrounded by a crowd of youngsters of assorted sizes and stages of dirtiness. They seem to spring out of the ground when she is around."

The uproar had suddenly ceased. "He always stops when I make faces at him," announced Mae Marsh of the nephew, who had indeed stopped crying and was regarding her tolerantly but without enthusiasm, not realizing that his aunt's "faces" were selling to the public at a fabulous sum per face. They both came to the door with me and I departed with a sense of envy for the plump and rosy young tyrant who had nothing else to do but watch his aunt's million faces.



HELEN HOLMES,
Signal-Mutual Serials.

SELIG FILM WILL OPPOSE CAPITAL PUNISHMENT

"Who Shall Take My Life?" Is Said to Be Powerful

Maibelle Helkes Justice's latest drama, "Who Shall Take My Life?" an argument against capital punishment, is said to be the most forceful work she has yet written for the screen. William N. Selig considered the drama so comprehensive in its scope that he placed the story in the hands of Colin Campbell, dean of the Selig corps of directors, with instructions to spare no time or expense in production.

The Selig company announces an all-star cast for the picture, including Thomas Santschi, Frital Brunette, Edward Coxen, Bessie Eytan, Harry Lonsdale, Virginia Kirtley and other stars.

"Who Shall Take My Life?" is said to be a worthy successor to "Beware of Strangers" as an attractive state rights proposition. The Selig company points out that there is not only a stirring plot enacted by an exceptional company of players but elaborate scenic effects and beautiful photography.

KERRIGAN EXTENDS TOUR

J. Warren Kerrigan, the noted screen star, will extend his tour of the United States until June 1, because of requests from exhibitors in numerous cities not included in the original itinerary, who desire to bring the photoplayer before their patrons. The first schedule of Kerrigan's tour would have returned him to Los Angeles the middle of April.

Seventy cities of the Southwest, South and East have been visited by Kerrigan to date. On March 24 he will have covered half of the nation when he appears in Worcester, Mass. He will then go North and into the Middle-West, over the Canadian border and then to the Northwest and British Columbia.

CRITICS PRAISE "DOUBLE CROSS"

Praise from the critics for the speed and sureness with which each episode of Pathe's "Mystery of the Double Cross" moves to a thrilling climax is reflected upon Bertram Millhauser who wrote the scenario from the story by Gilson Willett, author of "The Adventures of Kathlyn." The handling of his scripts by Director William Parke has resulted in splendid production.

Mr. Millhauser's first scenario for Pathe was "The Challenge," a five-part Gold Rooster feature, starring Montague Love and Helene Chadwick. He is now at work on another serial.

TRIANGLE IS CONGRATULATED

Announcement That Thomas H. Ince Will Supervise Western Fine Arts Productions and Allan Dwan Those Made in East Is Received with Enthusiasm

Much interest, particularly among exhibitors, has been aroused by the announcement that Thomas H. Ince will have charge of the Triangle-Fine Arts studios in Hollywood, California, in addition to carrying on his work as director-general of the Kay-Bee studios in Culver City. Since the news was wired from the Coast last week, telegrams of congratulation and endorsement have poured into the Culver City and New York offices of the contracting interests. The tenor of these messages makes it plain that from the exhibitor's point of view, no move could have been taken to give a better guarantee of leadership to the Triangle program.

Triangle executives in the East are also being congratulated upon securing the services of Allan Dwan as supervising director of the new Triangle studios recently opened on the former estate of Clara Morris at Yonkers, New York.

Ince Films Successful

W. N. Seligberg, secretary of Triangle Film Corporation, issued a statement regarding these important changes. He says in part:

"According to the most carefully compiled reports of unprejudiced film critics, Triangle releases produced under the supervision of Thomas H. Ince have been the best box-office attractions of any program released during the past year. It would be unreasonable not to admit that other directors have achieved the same degree of excellence in individual productions, but it is a noteworthy fact that Ince has outdistanced all competitors in his ability to keep his organization running at the top-notch of efficiency month in and month out.

Dwan's Work Proved

Allan Dwan is also a man who has proved his work by the production of features of remarkable box-office value. Many of the most successful Fine Arts plays were done under his direction, and, like Ince, he has the unusual faculty of getting splendid results out of associate directors, working under his supervision.

For some weeks past, extensive construc-

tion work has been under way at both the Culver City and Hollywood plants.

The new management has taken over the existing agreements with Bessie Love, Wilfred Lucas, Scena Owen and Alma Ruben, and these popular players are being supported by full and well-rounded companies.

Work is being rushed to completion upon the new Triangle studios on Riverdale Avenue, Yonkers, which will be in charge of Allan Dwan, as supervising director.

Among other interesting plans that the unification on Triangle producing interests will make possible, will be the exchange of players between the Western and Eastern studios. The first exchange of this kind will take place early in the summer, when Emil Bennett will come East to appear under Dwan's direction for several months, and incidentally to get the benefit of Eastern environment.

"INTOLERANCE" LEASED IN WEST

The largest sum of money ever involved in a state right sale of motion pictures figured in the leasing, last week, of D. W. Griffith's "Intolerance" for two groups of Western states.

The transaction included the acquisition of California, Nevada, and Arizona by the All Star Feature Distributors, Inc., a corporation of which Sol L. Lesser is president, and Washington, Oregon, Idaho, and Montana by the De Luxe Feature Film company, of Seattle.

Each company will present "Intolerance" with the orchestra and effects, as well as at the prices which distinguish Mr. Griffith's productions.

Paul Beyrau, the noted artist, designer and sculptor, whose work for His Majesty the King of England, Sir Wilfred Laurier, Premier of Canada and others, won him great fame, has modeled a lifelike statuette of "Fatty" Arbuckle, the famous comedian, who recently joined Paramount to make for them two-reel comedies for all exhibitors, which will undoubtedly be one of the biggest novelty hits of the year.

NEW PLAY FOR CLARA KIMBALL YOUNG

Noted Writer Prepares Picture Entitled "Why I Left My Husband"

Virginia Terhune Van De Water, author of many fascinating novels and magazine articles, has written a story for Clara Kimball Young's fifth Selznick-Pictures entitled "Why I Left My Husband," and is working on a series of studies of modern American society for this favorite star.

The Selznick-Pictures corporation offers the list of its releases for the first six months of its existence as proof of its sincere determination to maintain a fixed high standard. This list is: "The Common Law," "War Brides," "The Foolish Virgin," "Panther," "The Argyle Case," "The Price She Paid," "The Eternal Sin." The following are now being created for early release: "The Law of Compensation," "The Silent Master," "The Easiest Way," "The Lone Wolf," "Why I Left My Husband."



"THE DARK ROAD,"
Triangle-Ince-Kay Bee.



GEORGE LE GUERE IN "STRIFE,"
Jaxon Films

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

REVIEW BOARD'S REPORT

Reflects in a Measure Tendency of the Industry

The annual report of the National Board of Review, just issued, reflects the tendency of the motion picture industry in a measure.

This Board reviews approximately 99 per cent. of the photoplays exhibited in this country. In 1916, the number of reels of parts exhibited to its reviewing committee was 9,180. This was a slightly smaller number than those reviewed in 1915, the total for that year being 9,588. The number of different pictures or subjects reviewed in 1916, however, was 4,113 as compared with 5,472 in the year 1915. This reflects the change which took place in the motion picture industry last year, the average length of picture in 1916 being 175/100 reels, while that for 1915 was 225/100 reels. In 1915, in other words, there were more one-part pictures made than in 1916 when the tendency was towards feature pictures of the five-part type and away from program pictures. The companies which made the one-part program pictures, took up more extensively, in their place, serial pictures which are really features from twenty to thirty reels in length, split up into two-reel parts, distributed at regular intervals.

Development of Serials

The development of the serial pictures was one of the characteristics of the year. A few of the companies showed a tendency to lay the emphasis on the story, rather than on the star. The tendency in subject matter was shown in the increased use of dramas and plays which had been successful and the fact that a number of novelists and dramatists entered the motion picture field. That public interest in motion pictures has increased was illustrated in the great amount of space given in newspapers to motion picture news and criticism.

"Better Film" Movement

There was a marked increase in interest in what is called the "Better Films Movement." The National Committee on Films for Young People, which is affiliated with the National Board of Review, in order to give this movement a wide opportunity for expression, and to aid it in accomplishing its ends, organized the Affiliated Committees for Better Films. This is a national organization, membership in which is open to any group of persons interested in doing definite work for the exhibition of selected pictures in their own communities. These groups are usually committees of organizations deeply interested in the exhibition of better films. They retain their autonomy, the Affiliated Committees being a loose organization for the purpose of distributing information as to how to make the efforts of these committees successful. That it meets a real need, has been demonstrated by the large number of committees which have already sought affiliation. This movement for better films is one of the marked tendencies in the motion picture world in this country.

George Fisher and Edward Pell have been re-engaged as leading men in the American Film company productions.



A SCENE FROM "THE BARRIER,"
Rex Beach Pictures.



"MYSTERY OF THE DOUBLE CROSS,"
Pathe Serial.



A SCENE FROM "BROADWAY JONES,"
Cohan-Artcraft.

AGAIN VETOES BILL

Sunday Film Measure in Rockford, Ill., May Be Voted on

ROCKFORD, ILL. (Special).—Mayor Bennett has vetoed for the second time the Gallagher amendment to the amendment ordinance, providing for Sunday evening exhibition of movies. His reading of the veto, however, brought forth none of the oratorical fireworks which marked the occasion of the first veto, and the mayor's message proved only an incident in the evening's routine of the city council.

Just before the council adjourned Alderman Fuller introduced a resolution to instruct the election board to place the question of Sunday movies on the ballot at the city election to be held April 17. The resolution does not specify any hours on Sundays when exhibitions shall be held, nor does it mention afternoon or evening. Mayor Bennett referred the resolution to the legal department.

FILMS AND LIVING COSTS

"The high cost of living is taking away a lot of patrons from the movies," was the statement of Thomas Furness, vice-president of the National Association of Motion Picture Industry, and chairman of the executive committee of the National Exhibitors' League, and also owner of the Rex and Lyric theaters of Duluth.

"This is because the housewife, who ordinarily has all the bills to pay, and who usually does out the 'movie' money to the children, is holding back the nickels and dimes, to help meet the household expenses. Of course the continued cold weather has had some effect, too."

The Rex recently showed Mary Pickford in "The Poor Little Rich Girl," and as the press agent put it: "Mary came back big! 'Less Than Dust' was not fitted to her! 'The Pride of the Clan' was not quite what the people wanted; but 'The Poor Little Rich Girl' allowed her to be just herself, and that is what everyone wants." A return engagement is to be booked for early spring, as the management was forced to stop selling tickets the last night the picture was shown, on account of the crowd.

WILDA HARNISH.

TRIANGLES IN PHILADELPHIA

PHILADELPHIA, PA. (Special).—Harry Schwabell announces having secured a long term contract with Triangle for the exclusive exhibition of their films in this section. The Stanley Theater will probably have the first Monday releases. Other houses will also exhibit the pictures and a publicity campaign will be instituted.

P. Thad Volkmann left last week for Jacksonville, Fla., with Edwin August as assistant director to produce a big feature.

Standardizing a Picture Program

In the course of an expression of his views in the standardizing of a picture program, L. D. Baisly, publicity manager of Paramount's Kansas City Exchange, has some rather interesting things to say.

"The motion picture business," declares Mr. Baisly, "not only from a producing but a distributing and exhibiting basis, has reached a stage where it is or should be handled like any merchandise. Business men with creative ideas, energy and initiative are pushing this industry to the front with rapid strides. The film, however, is of no value until it hits the exhibitor's screen—and no value to him unless he can collect sufficient patronage to pay him to engage in that part of the business called exhibition."

"Of little value is the material that we furnish or the co-operation that we give unless the exhibitor—who, by the way, is the real producer of results—is willing to

present the proposition to his people in a convincing manner.

"No exhibitor, however, can get the very best out of his institution unless he adopts some standard product as his mainstay, just like the clothing man, the jewelry man, hardware man, implement dealer and other merchants of every community."

"Even going into the automobile field, the various manufacturing concerns go into a locality, select some substantial representative and tell him that he is expected to dispose of so many machines a year. Therefore he buckles down and goes to work with a vengeance, the result being that he oversells his required number and is behind in filling orders."

"Such work as that is progressive and we have the same right to expect an exhibitor to sell two of our pictures each week to our public."

He Believes in Re-Booking

The policy of re-booking pictures is firmly upheld by C. A. Barbian, head of the Waldorf Amusement Company, of Akron, O., and a successful motion picture showman.

"I have always been a believer in the program pictures," he says, "and also in the one and one-half hour show at a moderate price of admission as the great middle ground on which the picture business must ultimately be built. Then there must be a fixed policy applied to the consumer, a chief point of which is to use a program in such a way as to instill confidence that it is consistent. But no two pictures are of exactly the same quality, so there is always the problem of trying to make the program draw equally with unequal pictures."

Mr. Barbian states that he stands outside his theater and listens carefully to his

patrons' remarks and often hears them say that they wished that "such and such" a picture would be returned. "Some pictures are so good," he says, "that patrons will come the second time. Often they miss the opportunity of the first presentation because of other things to do. Others have repeating qualities of their own."

Proving his theories and ideas this manager says that he continually re-books Paramount pictures with great success. Many times Mr. Barbian's theater has been inadequate to hold the crowds that tried to gain entrance on days when he re-booked pictures, and because of the huge success which he has had with repeating subjects from the regular program, he firmly believes that the idea is particularly good business, for by pleasing his people he has built up a dependable business for permanency.

BROOKLYN EXHIBITORS TO ELECT OFFICERS FOR YEAR

This Saturday Night Occasion of Annual Choice

The Associated Motion Picture Exhibitors of Brooklyn will hold an election of officers at the Triangle Theater, Flatbush Avenue and Fulton Street, this Saturday night at 11 P. M.

The committee appointed to represent the Brooklyn organization at the hearing in Albany on Sunday opening will report. The ball committee will render a final report.

Brooklyn now has a membership representing 140 theaters and a substantial treasury. Many guests have been invited and members are urged to attend. Refreshments will be served.

The candidates for officers are as follows: President: William Brandt, New Albany Theater; William Hollander, Old Post Office; Louis L. Levine, Regent Theater.

First Vice-President: Rudolph Sanders, Marathon Theater.

Second Vice-President: H. Clark Mooney, Triangle Theater.

Treasurer: Robert Israel, Norwood Theater.

Financial Secretary: William Bland, Duffield Theater.

Recording Secretary: Samuel Lesselbaum, Miller Theater.

Sergeant at Arms: Adolph Stockhammer, Victoria Theater.

Board of Directors (seven to be elected): D. J. Askin, Concord Theater; J. Celler, Decatur Theater; G. Christian, Dorchester Theater; C. Crandall, Fulton Auditorium; J. Forster, Globe Theater; J. Goldman, Gates Theater; H. Harting, Palace Theater; W. Hollander, Old Post Office; F. Huebner, Garden Theater; M. W. Lane, Whitney Theater; O. Lederer, Colonial Theater; J. Manheimer, Park Theater; J. Schaeffer, Evergreen Theater; H. Shapiro, Peerless Theater; B. Tittle, T. N. F. Theater.

URBAN SET FOR RIALTO

Joseph Urban, the noted scenic artist, is at work on a new set of scenery for the Rialto, which will be used with new light effects separate from those which already have won such universal admiration in the world of amusement. Both scenery and light effects will be installed under Mr. Rothapfel's personal supervision and are to be ready for the Rialto's first anniversary week, April 22.



MARIE DORO, FRANCIS GRANDON AND JEAN GAUTHIER, IN FLORIDA—
Working on a Paramount Picture.

AN APPEAL FOR FAIR PLAY

Ohio Exhibitor Gives Direct Talk on Conditions and Asks Manufacturers Not to "Carry Water on Both Shoulders"

BY MAX STEARN,

OWNER OF MAJESTIC THEATER, COLUMBUS, OHIO, PRESIDENT OHIO STATE BRANCH NO. 1, OF M.P.E.L. OF AMERICA.

The motion picture exhibitor today may be said to be pursuing a policy of "watchful waiting," to see which way the "cat is going to jump" in the matter of booking his films. He is ready to jump with the cat—when he knows which direction will bring him the best results.

He has seen stars grow in the firmament of filmland; has helped to build them up, popularize them with the people. Now he sees these same stars, many of them, taken off his regular program, exploited in special features, by open booking or state rights methods, often in competition with the program.

He has been asked to pay fabulous prices for pictures featuring these stars, prices which make it impossible for him to show them at a profit, or even without loss. Then he has seen these pictures peddled about to different managers, at varying, or gradually decreasing prices; and all the time he has been doing his best to keep his business going and please his patrons—with a program often furnished by the very people who are competing against it with special features, starring players who were originally made popular on the program.

Is this an equitable method of doing business? Is it a method calculated to bring the best results or encourage a continuance of the confidence on the part of exhibitors which was originally inspired?

Advice to Manufacturers

If I were a manufacturer today—and I think most exhibitors will agree with this—I would decide which form of marketing I intended to pursue. Then I would adhere to it. I would not try to "carry water on both shoulders." I would not milk my program in order to put out stars under other brands, in special features.

There is another serious problem today—I refer to the quality of the stories in motion pictures. There must be better stories. This is imperative if the business is to thrive and flourish. The stories in many of the films at the present time are utterly lacking in quality—not worth reproducing on the screen. Sooner or later, manufacturers must come to realize the necessity of improvement in this direction. They must reduce the salaries of stars and pay more for scenarios. That is one solution. I believe that many stars are worth what they are paid; but they must be willing to share with those who provide them with vehicles—else they will find themselves, before long, like Othello, with "occupation gone."

Society Dramas Please

In our own theater, the Majestic, we find that society dramas are most successful—high class pictures of this character, with some comedy interspersed. Character pictures, however excellent, do not please as well; of course we never book a picture of the so-called "sex" or "vampire" type. Our policy has been to please our patrons at all costs—not temporarily, but permanently. We have found from experience that 75 per cent. of the patrons of a film theater are women. Men naturally follow where women lead in such matters, and therefore, it is the women who must be pleased. And society dramas, with good plots, fine clothing, etc., seem to fill the bill. Of course I realize there must be variety—I am speaking of pictures in the aggregate.

As to stories, again, if the picture is good there are plenty of actors who can play the roles; but I would rather see a good play with a poor star than a big star and a poor play.



Baker Art Gallery, Columbus, Ohio.
MAX STEARN

An Appeal for Fair Play

I have been in the motion picture show business for almost ten years and I have seen many companies come and go, many stars rise and fall. And I wonder, sometimes, if history is going to repeat itself. I am wondering how long the exhibitor can be subject to a system similar to that now in vogue and be expected to come back for more. It must be remembered that the exhibitor is the backbone of the business; he must be considered, not only in a theoretical way, but practically; he must be treated fairly, honestly.

Business is not as good as it was a year ago. The prospects are for a survival of the fittest; larger theaters, better pictures and higher admission prices will prevail.

But there is uncertainty, unrest in the air. The exhibitors, as I said at the beginning, are waiting—but they are ready for any method which will put their businesses on an even keel. It doesn't matter to them whether it be open booking, state rights, or program. It is up to the manufacturers.

MUTUAL ONE-REELERS

The three Mutual one-reel topicals, "Mutual Weekly," "Mutual Tours Around the World," and "Reel Life" are becoming more popular with the exhibitor as fillers and with the public as interesting and educational. No program is now complete without one or more of these short educational.



"WOMAN WHO DARED,"
Ufa.



ORA CAREW,
Keystone.



CREIGHTON HALE,
Pathe.

REPORT OF INVESTIGATING COMMITTEE

(Continued from last week.)

With proper care and treatment of the film the period during which the prints of a given picture ordinarily continue to earn income from being exhibited varies from one to two years, the income therefrom being much larger immediately after the prints are released and gradually lessening until the picture has covered the territory and exhausted its ability to earn any substantial sum and is therefore withdrawn from exhibition. It is probably fair to say that about ninety per cent. of the total earnings from a given picture will be received within the first year after its release, although according to the testimony very substantial income is received from some pictures after the expiration of more than a year after the first release. On the other hand, many pictures have but little if any earning power after a few months.

The industry is practically on a cash basis as between the exhibitor and distributor.

The method of dividing between the producer and the distributor the gross rentals received from pictures varies, but it is usually on a percentage basis.

The growth and development of the motion picture industry in all its branches have been phenomenal. Such development has been within the last twenty years, more particularly within the last ten years.

In a brief filed on behalf of the National Organization of the motion picture industry with the Committee on Education of the House of Representatives on Dec. 6, 1915, in opposition to the Federal Censorship bill, is the statement that the industry was then "the fifth largest in the country."

A circular recently issued by the National Association of the Motion Picture Industry, Inc., sets forth in a stenographic report of a conference between a Committee representing the industry and President Wilson at Shadow Lawn, New Jersey, in the presidential campaign of 1916, the speech of the Chairman of the Executive Committee of the Association, wherein, among other things, he said:

In behalf of the motion picture industry permit me to express our appreciation of your consideration and courtesy in granting to us this privilege. The picture in motion has become one of the most, if not the most, important mediums of thought transmission.

Twenty millions of people in the United States daily view the motion pictures. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry and our employees number nearly a million.

In another circular recently issued, the "National Association of the Motion Picture Industry, Inc." over the name of its Executive Secretary, and under the heading "The Biggest Thing in the World's Progress," in referring to the Motion Picture Industry, it is stated:

It combines in one entity a marvelous art, an intellectual medium which has outstripped prophecy; a mode of diversion served by the creative faculty of the wizards of romance, and having the entire earth for its varied settings, and a gigantic industry, the rapid development and expansion of which mark one of the wonders of modern attainment. The motion picture industry, wisely knit together and with a sure provision of gigantic achievement—now actually in sight—has grown to conscious strength only through cohesion of its fifty odd divisions—all aiming at the same end. It is big in financial power, big in its political potentialities, big in its imperial business, but biggest in the shaping of the thought and character of a nation. As eminent a voice as Woodrow Wilson, President of the United States, has thus declared.

Are you concerned in the welfare of the motion picture, have you joined the vast, organized, industrial army? If not you should be awake to its protection, its aids, its councils, directed by the most capable minds in law, in organization and commerce and industry.

The average daily attendance at motion picture theaters in the State of New York is about one million. About one-half of this attendance consists of persons under

the age of twenty-one years. The average price of admission to such exhibitions is slightly less than ten cents. Such prices have steadily advanced and are still advancing. This advance in price charged by exhibitors has been made necessary by the constantly increasing cost to him of the positive films and the better surroundings required in connection with the exhibition of these pictures. The cost to the exhibitor of the pictures has increased much more rapidly and to a greater extent proportionately than he has been able to increase his price of admission. The Committee is satisfied from its investigation that as a rule the proprietor or owner of the small motion picture theater, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impose any substantial additional burden. The cost of production of motion pictures in the last two or three years, particularly the so-called special feature pictures, has increased enormously, due to the ridiculously high salaries of the so-called "star" actors and actresses who are engaged in the production of these pictures; to the exceedingly large salaries of the direction of production of such pictures; of officers of the various producing corporations, and to the large amounts being paid in the way of royalties to the writers of the plays.

At least one of these so-called "star" performers is shown to receive an annual salary of nearly three-quarters of a million dollars, or ten times that of the President of the United States. Some of the corporations engaged in this industry are paying salaries to their presidents, officers and directors of production of from forty to fifty thousand dollars annually. Many of the men connected with the industry are receiving enormous sums annually in the way of royalties, commissions and salaries, but with subsidiary companies in which they are interested or with which they have some connection.

Concerns engaged in the production and distribution of motion pictures for several years made enormous profits. Taken as a whole the condition of the industry at present, however, is not as spectacularly prosperous as it was a few years ago. This is due in part to the wastefulness in management, to reckless cut-throat competition, to the incapacity of many of those who have sought quick profits and also very largely to the European War. The foreign trade of these companies, which with many of them had become extensive, has been crippled, and to such an extent that he has materially affected their profits, several of the companies having paid no dividends since 1915. The termination of the European War and the establishment of sounder financial methods should bring a return of prosperity.

While there are innumerable corporations engaged in the producing and distributing branches of this industry, and while the par value of their capitalization runs into the millions, almost none of them own any real estate in the State of New York. While their business is largely directed from their offices in the City of New York, practically none of them has any tangible assets within the State except office furniture and the positive prints which have been or are being used in the State of New York.

While this business has been exceptionally profitable in the past, and while enormous salaries, royalties and commissions are now being paid several of these concerns, and while, in addition to such salaries, royalties and commissions, substantial dividends are still being paid by some of the companies, the fact is that but very small amounts have been or are being paid by these companies to the State of New York in the way of taxes.

In dealing with the cost of any given picture, it is figured by the trade on this basis of negative cost. This negative cost appears to vary from about \$1.50 per foot up to as high as \$100 per negative foot, if some of the advertising put out by these various companies is to be believed. The cost of making a positive print from such negative, including the cost of the raw film and of printing, is about four cents per foot. The cost of the negatives of the pictures exhibited in the State of New York will average \$1.50 to \$2 per foot. The total footage of positive prints of pictures released each week for exhibition in the State of New York in January, 1917, was 742,000, or at the annual rate of 38,584,000 feet. The estimated weekly average for January, 1917, of the total output for North America was 5,500,000 feet, or at the rate of 280,312,000 feet per year.

While the average price of admission to motion picture theaters is slightly less than ten cents, the price of admission charged at the exhibitions of the special feature pictures, as for instance, in the case of "The Birth of a Nation" and other similar productions, varied from twenty-five cents to two dollars.

(To be concluded)

FEATURE FILMS OF THE WEEK IN REVIEW

"HIS FATHER'S SON"

Five-Part Comedy by Channing Pollock and Renold Wolf, Featuring Lionel Barrymore and Irene Howley. Directed by George D. Baker; Scenario by June Mathis. Produced by Rolfe for Release by Metro March 19.

J. Dabney Barron Lionel Barrymore
Betty Arden Irene Howley
John Arden Frank Currier
Adam Barron Charles Ridgely
Perkins, Dabney's valet George A. Wright
Jim Foley Phil Sanford
Lord Lawrence ("London Larry") Walter Horton

The elements of a slapstick comedy intermingled with a more legitimate form of humorous action, make of "His Father's Son" a somewhat novel and quite entertaining picture, particularly when combined with good acting on the part of Lionel Barrymore and Irene Howley, with a fine supporting cast. The direction is adequately done, save for a few minor discrepancies, such as showing a character with a morning paper in his hand and then in a close-up reading an evening journal. The settings are excellent, the interiors of a handsome home being particularly well done. The photography and lighting are good and a novelty in the shape of a "shadowgraph party" is introduced with effect. A humorous recital of a supposed adventure introduces burlesque comedy incidents which are laughable.

The story recites the experiences of J. Dabney Barron, son of a millionaire, expelled from college and told to go to work. He gets a job watching a precious jewel in the house of a collector, in the role of a butler. His own father covets the gem, and in the end gets a half interest in it when J. Dabney wins the daughter of his employer, and prevents a crook from stealing the bauble.

Exhibitors should feature the stars, and the comedy element in the film, for it is essentially a laugh-getter. A. H. S.

"THE SPIRIT OF ROMANCE"

Five-Part Drama by George Hopkins, Featuring Vivian Martin. Produced by Palms. Under the Direction of E. Mason Hopper. Released by Paramount.

Abby Lou Maynard Vivian Martin
Richard Cobb Percy Challenger
Tom Cobb Collis Chase
Joseph Snow Herbert Standing
Mrs. Rollins Eleanor Hancock
Pearl Rollins George Fisher
Marguerite D'Arcy Daisy Robinson
Mace H. F. Crane

A delightful comedy-drama in which the spirit of romance melts the icy heart of an old millionaire. It is a naïvely pleasant little story in which all difficulties are smoothed away as if by magic, the only villain reforming in the third reel, and everybody lives happily ever after. The crusty old rich man, who believes everyone has designs on his money, forms a scheme in which he pretends to die and leaves all his money to a little poor girl who is working in an antique shop. Instead of dying, however, he hides himself in a secret room of his immense mansion from which he can watch the behavior of the entire household through the eyes of one of the family portraits. Needless to say, he is charmed by the unselfish actions of his little heiress and horrified at the revelation of his hard-heartedness as the various victims of his bitter dealings are assisted by her. A masked ball in which the "dead" benefactor comes to life by the simple process of unmasking before the astonished guests, ends the story in a pretty tableau.

Vivian Martin is equally delightful as the little shop girl in the quaint antique shop and as the heiress of the huge and luxurious household. Herbert Standing puts real humor and a little pathos into the spectacle of the lonely old millionaire who watches life go on after his supposed death through the peephole of his hiding place. There is no attempt at realism in the story and the numerous inconsistencies are easily overlooked for the sake of a charming and fanciful romance.

Exhibitors can rely on a combination of ingenious plot, bewitching little heroine and remarkably beautiful settings to make this production thoroughly attractive to their most fastidious patrons. A. G. S.

"THE MORE EXCELLENT WAY"

Five-Part Drama by Cyrus Townsend Brady, Featuring Anita Stewart. Produced as Blue Ribbon Feature. Under the Direction of Perry Vekroff. Released by V.L.S.E.

Chrisey Deselden Anita Stewart
John Warburton Charles Richman
Robert Neyland Rudolph Cameron
Colonel Taylor Chas. A. Stevenson
Billy Alton Gordon Gray
Becky Alton Josephine Earle
Rose Katherine Lewis

"The More Excellent Way" has for its heroine an unenlightened daughter who marries her middle-aged guardian without the slightest realization of what marriage means. The delightful acting and personality of Anita Stewart renders the picture pleasing. We have the girl in love with the handsome young man who drinks; the marriage to her middle-aged guardian, the scene where the hysterical bride repulses her husband and the final reconciliation after the wife learns that her girlish sweetheart is unworthy of her love and that her affections have really turned to her long-suf-



ANITA STEWART

In "The More Excellent Way." Vitaphone.

fering husband. This version of a triangular theme is greatly strengthened by the excellent form of the story and the very effective details of direction.

Anita Stewart plays the part of the young bride with sympathy and charm, looking unusually lovely in her various costumes. Rudolph Cameron as the young, but unscrupulous lover was a far more appealing character than the smug and priggish husband as played by Charles Richman. The entire production would be greatly improved by the elimination of some of the bedroom scenes which are unnecessarily emphasized.

The popularity of Anita Stewart can be relied upon to carry the picture and she should be featured strongly by exhibitors. A. G. S.

"MAYBLOSSOM"

Five-Reel Drama (Colored), Featuring Pearl White and Hal Ford. Produced by Astra. Under the Direction of Edward Jose and Released by Pathe April 8.

Anabel Lee Pearl White
Warner Richmond Hal Ford
Warner's Grandfather Fuller Melling

It may be rather unusual, but in viewing "Mayblossom" one's mind travels away from the main topic for an instant and alights on the war, with which the picture has no connection. This is the reason: The film in the rough was sent over to France and some young ladies in Paris busied themselves, and most probably kept their minds off their loved ones in the trenches owing to the engrossing work, by tinting the harsh blacks, whites and grays into charming colored scenes. The result of their efforts is that they have made a beautiful and thoroughly interesting feature out of something which in the usual tints would have been more or less of a familiar type. This is not in condemnation of the acting or the direction but only holds good in regard to the theme, which is not new.

The coloring injects a pleasant, old-world atmosphere into the picture, which is set in the period when the nineteenth century was young. The picturesque costumes appear to advantage on the screen in their natural colors. The best work in tinting is done in the exteriors.

Edward Jose, the director, has accomplished some fine work in staging the story of the girl who succumbs to the wiles of the rather promiscuous man, and marries him. When this man falls in love with another woman he destroys all evidence of the marriage so that it technically leaves him free. His second wife leads him a merry dance and the punishment for his bigamy comes when he meets death in a fire started while he is intoxicated. Meanwhile the girl, who believed her deceiver dead, has married a former lover and when she finds out that he is still in evidence she attempts suicide, but is rescued.

Pearl White in this long feature displays unusual ability. Hal Ford is excellent.

An exhibitor would relieve the tedium of the usual manner of presentation by booking this colored "Mayblossom," and it must be admitted that even if the story is familiar it contains no small amount of human interest. F. T.

"MAN'S WOMAN"

Five-Part Drama by William Addison Lathrop. Featuring Ethel Clayton. Produced by World Under the Direction of Travers Vale.

Violet Galloway Ethel Clayton
Roger Kendall Rockcliffe Fellows
George W. Graham Frank Goldsmith
Mary Ellen Ryan (to be killed)
Lucy Kendall Justine Cutting
Harriet Kendall Eugene Woodward
Dopey Louis John Hines
Steve Barnett Ned Burton
Grandfather Galloway Edward Kimball
Jimmy Regan

"Man's Woman" is another drama of a wife who is treated more like a pampered

"BROADWAY JONES" HITS FILM "HIGH SPOTS"

First Cohan-Arcraft Production Is Full of Legitimate Laughs and Is Breezy Picture

Six-Part Comedy Drama Featuring George M. Cohan, Directed by Joseph Kaufmann and Released by Arcraft.

Broadway Jones George M. Cohan
Josie Richards Marguerite Snow
Andrew Jones Russell Bassett
Robert Wallace Crawford Kent
Mrs. Gerard Ida Darling

"Broadway Jones" is pure entertainment from start to finish and it starts from the first foot and finishes only when the last reel is completely unwound. Which is to say, there are no dull moments and, so cleverly has the film been cut, there is not a superfluous inch of picture, though the scenes blend into one another gracefully.

George M. Cohan proves the breezy actor upon the screen that he is on the stage; he is overflowing with what, in the lonesome latter days, we are wont to term "pep." His support is adequate. Marguerite Snow is a lovable Josie and the widow Gerard is deftly handled by Ida Darling. The work of Russell Bassett and Crawford Kent leaves nothing to be desired.

Exceptionally fine are the subtitles, which are in the Cohanesque style, to the point, colloquial and quite often genuinely funny.

house-cat than a human being. The situation is complicated further by her husband's maiden aunts who misinterpret every act and duly report her conduct to her rather thick-headed husband. The young wife extricates herself from this tangle of petty fault-finding by a plucky stroke through which she saves her husband from the bullet of a gunman and banishes all the things-in-law from her happy home forever.

The action involves a number of thrilling scenes such as the raid on the gambling house, the struggles of the mother for her baby and the last tense situation where the wife lures the villain into her room and holds him by a clever ruse until he is shot by the very gunman whom he had hired to kill her husband.

Ethel Clayton gave a sympathetic interpretation of the young wife which she played with admirable restraint except in the case of a few unnecessary and overacted closeups. Rockcliffe Fellows made a somewhat ponderous husband and the two maiden aunts, played by Justine Cutting and Eugene Woodward, furnished excellent comedy relief.

This is the type of half domestic, half melodramatic theme which is generally popular in spite of its obvious absurdities. It also gives Ethel Clayton a chance to do her best work in a role which is peculiarly adapted to her. Exhibitors should feature the problem presented by the presence of relatives-in-law in the home of a newly married couple—a situation which has universal and sympathetic interest. A. G. S.

"THE BOTTLE IMP"

Five-Part Drama Adapted from the Story by Robert Louis Stevenson. Scenario by Charles Maigne. Featuring Sessue Hayakawa. Produced by Laasy Under the Direction of Marshall Neilan. Released by Paramount.

Lopaka Sessue Hayakawa
Kokua Lehua Waiapahu
Keno H. Komaki
Maki George Kura
Rollins Guy Oliver
A Priest James Neill

This adaptation of "The Bottle Imp" has caught all the fantastic charm of the old story of Aladdin as reflected through the imagination of Robert Louis Stevenson and has staged it in a series of exotic scenes which might have been painted by Maxfield Parrish. The photoplay is as vivid and absorbing as the book and in saying this, one has said everything to those who remember this bewitching tale of love and enchantment set in the languorous beauty of the shores of Hawaii. Great credit is due the scenario writer for the skill with which he has sustained the suspense of the original tale which is rare indeed and holds the audience in breathless expectancy until the surprising and delicious end.

The story follows the adventures of Lopaka, once a poor Hawaiian fisherman, who has gained fame, fortune and a bride through a wishing bottle inhabited by a genii which has granted all his most extravagant wishes but who will demand the soul in Hell of the person who dies with the bottle in his possession. As the bottle must always be bought for less than the last buyer paid for it, Lopaka finds himself in a horrible dilemma when he is forced by an attack of leprosy to buy the bottle back for one cent from the native to whom he had sold it for two cents. His lovely and devoted bride sacrifices herself by buying it again for a still smaller coin and her rescue and the restoration of both husband and wife to humble but happy poverty bring the story to its delightful end. A brief synopsis cannot possibly do justice to the tale which has a deep poetical significance underneath the rapid action of its plot.

Photography and lighting are better than the average. As for the story, which varies considerably from that of the stage production, it is full of legitimate laughs, quite a bit of philosophy of the Broadway type, and is balanced by a touch of pathos.

Cohan is essentially rapid in his movements, but fortunately they do not appear too rapid on the screen. All his engaging mannerisms, which are so great a part of his personality, are apparent in the picture. He "gets over" with the same ecstacy that has characterized his work in the legitimate.

Most people will recall the story of Broadway's attempt to make New York "sit up and read the papers," when he finds Jonesville and his uncle's way of conducting the chewing gum factory too slow. How he finally escapes unwelcome matrimony and comes home in time to save the factory from a trust, is told in the final reel. The larger part of the film is devoted to Jones's rather ruddy experiences on the White Way. A few of these scenes of cabaret life are a bit lurid, but laughable. The direction is excellent and the picture is one of a type of which there are all too few—good American comedy. It is this week's attraction at the Strand Theater, New York. A. H. S.

Sessue Hayakawa as Lopaka plays his first Hawaiian role with characteristic art and is delightfully supported by the lovely Lehua Waiapahu as the noble Hawaiian bride. Most of the cast is composed of Oriental actors who fit into the picture perfectly. The spectacular features such as the burial in the volcano, the death struggle under water and the surf riders are attractions in themselves but they have been merged with the story so completely that there is no suggestion of any strained or theatrical effect.

Exhibitors need not hesitate to advertise this five-reel photoplay as enthusiastically as they would many of the longer spectacular features which are presented as a full program in themselves. A. G. S.

"A WAITING SOUL"

Five-Part Drama by Marion Short. Adapted to Screen by W. C. Clifton. Produced by Popular. Directed by Burton L. King and Released by Metro April 2.

Grace Vaughan Madame Petrova
Stuart Brinsley Mahlon Hamilton
Mrs. Brinsley, his mother Mrs. Mathilde Brandage

Dudley Kent, broker Wyndham Standing
John Hargrove, lecturer Wilfred De Shields
Mrs. Hargrove Mrs. Lottie Ford
Marie d'Arcy Anna Langhorne
Willard Ashbrook Roy Picher

The question of whether an unborn child—"A Waiting Soul"—may be affected by the mother's attitude toward life, seems to be the motif of this picture. A conflict between love of husband and duty to the unborn babe arises as a consequence and the suspense created is well maintained. Mme. Petrova is at home in the role of Grace Vaughan, who has sinned and afterward has married happily. Advised to confess to her husband lest her child be born with an evil disposition as a result of her duplicity she finds he knew the truth before he married her.

Mahlon Hamilton was excellent as the husband and the others in the cast were adequate.

The picture suffers from padding to some extent; some judicious cutting, eliminating unnecessary footage showing characters putting on or taking off coats and hats; entering and leaving rooms, etc., would be helpful.

Exhibitors already know Mme. Petrova's drawing power and need not be advised to feature her in all announcements. The picture may be advertised as a problem play with a new twist. A. H. S.

(Continued on page 27)

"We consider the MIRROR'S criticisms as of first importance and appreciate particularly the advice given to exhibitors regarding the box-office value of the various features. We have found your reviews of inestimable help in our open booking policy."

**"Jarvis Theater Co.,
"E. Clement Jarvis,
"Proprietor."
Orpheum and Garden
Picture Theaters,
Lansing, Mich.**

"THE LAW OF THE NORTH"

(Continued from page 26)

Five-Part Drama by E. H. Griffith. Featuring Shirley Mason, Richard Tucker and Pat O'Malley. Produced by Edison and Released by K.E.S.E.

Lieutenant Robert Graham Charles Sutton
Corporal John Emerson Pat O'Malley
The Hon. Reginald Annesley Richard Tucker
Marie Beaubien Sally Crute
Pierre Beaubien Fred Jones
Edith Graham Shirley Mason
Baptiste Robert Kezgerria

Another story of the country "north of fifty-three" and one which holds the attention throughout is "The Law of the North." Aside from the highly dramatic story, it presents some exceedingly fine scenes in the snow bound country and could almost qualify as a scenic picture on this account.

The drama is consistently developed and save for the fact that an improbable incident mars the concluding reel, is convincing. The confession of the murderer to the girl he seeks to win, after he has apparently indulged in but one drink of liquor, is weak. Some more plausible means of securing the confession should have been devised.

Despite this, however, the picture will appeal strongly and it is so well acted that it is a delight. Photography is almost perfect and the lighting admirable.

Shirley Mason is a delectable little heroine while Pat O'Malley makes a natural and unaffected hero. The heavy role is well handled by Richard Tucker and the support is excellent.

The story deals with a love affair at a trading post. The son of an English lord endeavors to win the daughter of the commander of the Mounted, while carrying on an affair with a half-breed. The girl's affections are divided between Annesley and young Emerson, a Corporal. Annesley kills the half-breed girl, played with feeling by Sally Crute, and throws suspicion on Emerson. In the end, Edith finds out the truth and saves the Corporal, who, she has discovered, is the one she loves.

Exhibitors may depend on this picture to attract. The beautiful scenic effects should be exploited as well as the sensational incidents in the Frozen North. A. H. S.

"THE LAW THAT FAILED"

Five-Part Drama by Louis Reeves Harrison. Featuring Alma Hanlon. Produced by Apollo Pictures, Inc., and Distributed by Art Drama.

Luke Rodin Edward Ellis
Alice Campbell Alma Hanlon
Richard Campbell J. K. Roberts
Hester Santos Florence Short
Jack Thorpe Harold Vermilye

"The Law That Failed" is built around the alleged inconsistency of the law which will find a man guilty of a murder and yet fail to convict him if the body of his victim cannot be found. Even if this interpretation of the law is not strictly accurate it undoubtedly has dramatic possibilities. In this case the murderer, whose past has goaded him to desperation, hides the body of the woman who threatened to betray him, in a trunk which is conveniently thrown into a river by an obliging expressman. At the trial the accused man is drawn closer and closer into the web of circumstantial evidence until, just before the case goes to the jury, an attorney for the defence quotes the fatal clause which forbids conviction of murder in the absence of absolute proof of death. Although freed on this technicality, the guilty man takes the law into his own hands and shoots himself.

The best work of the cast was done by Florence Short as the adventuresome who arises to haunt the man with his past and is murdered for her pains. Alma Hanlon makes a satisfactory, though somewhat self-possessed, ingenue regardless of her misfortunes. The setting involves several snow scenes which are very effective except in the scenes where the director has attempted to paint the lily by throwing chunks of snow through the door to help along a perfectly adequate blizzard.

The theme of this drama, which involves a legal technicality, is unusual and should be featured by exhibitors in their advertisements. A. G. S.

"A MILLION BID"

Five Part Drama (Re-issue) by George Cameron. Featuring Anita Stewart and Directed by Ralph W. Ince. Produced by Vitagraph for Release April 2 by V. L. S. E.

Sidney Belgradin Charles Kent
His Extravagant Wife Julia Swayne Gordon
Agnes, their daughter Anita Stewart
Loring Brent E. K. Lincoln
Goffrey Marsha Harry Morey
Harry Furness Gladden James

With its sensational shipwreck scene, and the suspenseful climax, wherein the happiness of three lives hinges upon an operation to restore a man's memory, "A Million Bid" is still calculated to hold the spectator's interest, and its re-issue is perhaps justified not only for this reason but because it afforded Anita Stewart, Harry Morey and E. K. Lincoln some excellent opportunities for intense acting.

There are, of course, notable differences in the costumes, settings and even in the acting, which at times lacks the restraint now practiced in the better class of film plays.

Anita Stewart is always delightful, always charming, and she was well cast in the role of the girl who, to satisfy her selfish mother and because she believes her

(Continued on page 28)

Do you think it's right?

Do you think it's good business to treat Paramount Pictures as if they were just so many feet of film?

Is it wise not to advertise and exploit pictures as good as Paramount, so that you can extend the run?

Take the two released the week of March 19th—Who is there, that hasn't at some time been thrilled with Nick Carter and Jesse James?



In "The Dummy" Jack Pickford has drawn a typical American boy with a too great fondness for these heroes, which, however, when turned into the right channels, develops unexpected talent. He pretends to be a deaf mute in order to assist a detective in the capturing of a band of kidnappers.

Those who saw "The Dummy" on the stage will remember it was one of the most thrilling plays which has appeared on the stage in this generation.

This thrilling and human interest story, adapted from a famous play, is all that human ingenuity, not to say genius, could accomplish. Any exhibitor not getting "extra days" on this Famous Players production is missing the chance of his life.



Vivian Martin in "The Spirit of Romance" is a wonderful picture of what a child would do if made an heiress over night. She points out the road to happiness to a grouchy old millionaire who pretends death in order to see how his heirs will use his money.

Of course, the little drudge's idea of heaven would be to turn all the kids loose in a candy store.

Is there anybody in the world who wouldn't like to see this scene even if they couldn't take part in it? Aside from the pathetic moments, the picture abounds in comedy. The story was written by George Hopkins and prepared for the screen by Adele Harris.

Each Paramount Picture is distinctively different and of definite box office value.

Can you afford not to get all that's coming to you out of pictures like these?



55,000,000 people have been reading Paramount advertising for two years. Link up by advertising that you show Paramount Pictures.

Paramount Pictures Corporation
1500 Broadway, New York, N.Y.
Incorporated in the State of New York
Capital and Surplus, \$10,000,000

NATIONAL DUTY WEEK—APRIL 8 TO 15

Trailers Urging Recruiting to Be Used on Films

The first call to arms of the National Duty Committee of the Associated Motion Picture Advertisers has gone out. At the regular weekly meeting held the advertisers entertained four officers of the Army and Navy at luncheon, and before the meeting broke up plans had been formulated for National Duty Week, April 8-15. It was unanimously voted to ask all of the manufacturing companies to attach a trailer to one or all of the films which are issued during that week, reading substantially like this:

YOUR COUNTRY NEEDS YOU NOW!
The United States Naval Reserve Force is in need of men from all trades and professions to enroll at once to guard our coasts. Service for war time only. Apply at once to the United States Naval Reserve Force, 26 Cortlandt Street, New York, or any United States navy yard or recruiting station.

TO BOOM "DEEMSTER"

Selznick Will Give It Wide Publicity

Speaking of his deal with Dr. W. E. Shallenberger of the Arrow Corporation, under which he attained control of "The Deemster" in New York state, Lewis J. Selznick states that he proposes to give this picture the widest possible publicity campaign.

"I am taking up 'The Deemster,' stated Mr. Selznick, 'because it fulfills my idea of what a special feature production should be, both in subject and magnitude. There are real brains behind this photoplay, from the author, Hall Caine, down to everyone who had anything substantial to do with its development on the screen. It's a big story founded on a big theme and it has been made a big thing from the highest standpoints of motion picture production.'

"ROUNDUP" COMING

During the weeks of April 1 and 8, the Strand Theater will present the initial showing of pictures of the 1916 Pendleton Roundup, the classic drama of the nation depicting the sports and pastimes of the plains. These pictures were taken at the Roundup held at Pendleton, Ore., Sept. 21, 22, and 23, 1916, and under the direct supervision of the Pendleton Roundup Association, and show bucking, bulldogging, steer roping, racing cowboys and cowgirls and Indians by the thousands.

FEATURES REVIEWED

(Continued from page 27)

sweetheart has forgotten her, marries a rich man she does not love.
Wrecked at sea, the husband is supposed to be drowned, but really is rescued with a memory blank. Learning that her mother intercepted her letters from Dr. Kent, whom she really loved, Agnes, the young wife (and supposed widow) marries him. Then Marsha, the husband, appears, memory gone, to induce Dr. Kent to operate for its restoration. Agnes recognizes him and passes an agonizing hour while he is under the knife. But he passes away on the operating table and her secret dies with him.
The scenario is well constructed and the story is a compelling one. Exhibitors will probably find "A Million Bid" a strong card with photoplayers of today. Miss Stewart and Messrs. Lincoln and Morey should be featured. A. H. S.

"A WOMAN'S AWAKENING"

Five-Part Drama by Frank E. Woods. Featuring Seena Owen. Produced by Triangle Fine-Arts Under the Direction of Chester Withey.

Paula Letchworth Seena Owen
Paula's Mother Kate Bruce
Allen Cotter A. D. Sears
Judge Cotter, his father Spottiswoode Aitken
Lawrence Topham Charles Gerrard
Cousin Kate Alma Rueben
Mammy Jennie Lee

In spite of its soulful title, "A Woman's Awakening," is half a clever satire on anti-feminist theories and half a domestic melodrama with a thrilling and original solution.
The introductory reels presenting the naive young heroine in the toils of the alleged "new woman" will amuse the audience without detracting from the tragedy as the story swings into its more serious theme. The moral seems to be that, while the new fashioned woman may be rather dangerous, the old fashioned husband is infinitely more so. Evidently the invalid mother-in-law took this view for she shoots the brute from her wheeled chair with emancipated accuracy and thoroughness. The presence of this quiet character is the insistent and artistic note which sets this story apart from others of its type. The daughter has married a beast disguised in society clothes, who adds the crowning insult to his other abuses by bidding her to get money "any way she can" from an old admirer in order to pay his shameful debts. Incidentally he has treated her invalid mother with brutal contempt but this fades into insignificance besides his other misdeeds although the old lady's hatred is emphasized by the frenzy into which she is

LOAN MABEL TALIAFERRO Metro Star to Appear in Shubert Production

After having worked two years exclusively as a motion picture star, Mabel Taliaferro has been loaned by the Metro Pictures Corporation to the Shubert Theatrical Enterprises, and she soon will be seen on Broadway as the star in a big speaking production.

Her new vehicle will be Hall Caine's "The Woman Thou Gavest Me." Miss Taliaferro, who now is busy rehearsing, expects to open in Boston on April 9. Announcement of this interesting theatrical deal was made by Maxwell Karger, general manager of the Metro Rolfe and Metro Columbia studios.

LOUISE HUFF IN A PALLAS FOR FIRST TIME

Co-stars with House Peters in "The Lonesome Chap"

"The Lonesome Chap" will be the first production in which Louise Huff will appear on Paramount program since leaving Famous Players' studio for California. The production comes from the Pallas studio where Miss Huff has been busily engaged ever since she departed for the West several weeks ago, and is scheduled for release by Paramount on April 19.

Others in the cast beside Miss Huff and Mr. Peters are John Burton, Eugene Pallette, J. Parks Jones, Senor Buzzi and Betty Johnson.

Vivian Martin, upon the completion of "The Spirit of Romance" at the Pallas studio, followed the example of Louise Huff, packed her fourteen or fifteen trunks and departed for Hollywood where she will begin work with Jack Pickford on their first co-starring vehicle.

TRIANGLE ANNOUNCEMENT

R. W. France, general manager of the Triangle Distributing Corporation, has issued the following statement pursuant to the changes in Triangle's producing plans, outlined elsewhere:

"On March 28 I received a telegram from Mr. Hodkinson, the president of our company, who is now on the Pacific Coast, stating that Messrs. Aitken, Bennett, Ince and Hodkinson are signing jointly a wire to all of our first run exhibitors forecasting the adoption of a new plan which will be of great interest. The details of this plan will be announced to the trade through the press at the earliest possible moment."

thrown at the sight of his gloves, near her wheeled chair. When however he laughs at her daughter's efforts to get a divorce and attempts to shoot the only man who has protected her, the gentle mother-in-law wheels her chair within grasping distance of the pistol and coolly sends a bullet through his heart, thus ending the story in a burst of poetical justice.

Seena Owen was more effective as the distressed wife in an evening dress than as the simple ingenue in a country frock. Alma Rueben's presentation of the young feminist was a delightful bit of bravado and Kate Bruce gave the character of the mother-in-law its necessary significance. The setting and general cast are excellent.

Exhibitors will find that this has all the appeal of old-fashioned melodrama presented with modern dash and polish and with an original twist to the familiar complications. A. G. S.

"THE DEVIL'S BAIT"

Four-Part Drama by William M. Rickley. Featuring Ruth Roland. Produced by Balboa Under the Direction of Harry Harvey. Distributed by General Film Company as "Fortune Photoplays."

Doris Sheldon Ruth Roland
Dr. Roy Sheldon William Cagney
Jason Davies Edw. J. Brady
Eric Reese Harry Kin-
Madam De Long Lucy Blake
Anita Myrtle Reeves
Jacob Reese Gordon Saxe-
Anna Lucille Sherrill
Nella Sada Mario
"Slippery" Tim Charles Dudley
Satan

According to this drama, the devil's favorite bait is the precious stones which he has created in his fiendish laboratory and buried in the rocks of the world to lure souls into his power. The first victim is a young wife who is induced through her desire for a ruby to forsake her husband and infant daughter. Later this daughter, grown to girlhood, is tempted by the same villain and the same ruby, and almost succumbs to their united charms, but is rescued at the last moment by her young lover and her father, who throws both villain and ruby into the sea, and thus restores peace.
Ruth Roland makes a coy and girlish young heroine and Harry King is a handsome and devoted lover. The idea of jewels as the most fatal means of sending souls to destruction is a picturesque one and should be elaborated by exhibitors in their advertisements. A. G. S.

"THE YELLOW BULLET"

Four-Part Drama Adapted from the Short Story by Gerald Duffy. Produced by Balboa Under the Direction of Harry Har-

FROHMAN METHODS OF ADVERTISING ORIGINAL

To Aid Buyers After They Have Paid Their Money

Prompted by a thorough belief in the justice of the contention of territorial rights buyers, that there is a lack of sincere cooperation between the exchange man and manufacturer, in the selling and exploitation of super-motion picture productions, the Frohman Amusements Corporation has issued a statement, of which this is a part:

"There has been a generous request that consideration be given to the advertising of a production at the time when it will do a material good to exchange man and producer alike—at that time when the production has been sold and is ready for its bookings."

"Beginning with the release of our next super-production 'God's Man,' in which H. B. Warner makes his bow under the Frohman banner, we will inaugurate a radically different style of advertising schedule, which we conscientiously believe is in part solution to the just wants of our buyers. We propose with this production to give the greater consideration to the aiding of our buyers to market the product after they have paid their money to us. A number of weeks of consistent advertising of our production will, in all instances, be our rule, after the picture has been sold, and we will endeavor to prepare this style of advertising of the strength to carry return to the territorial buyer in the form of applications for bookings. 'God's Man' will have an advertising equipment of unusual scale, in which equipment are a number of novel ideas for exhibitors."

RETURN FROM FLORIDA

"Heart's Desire" Company Back After "Shooting" Exteriors

After several weeks in Jacksonville, whether they went to stage exterior scenes for "Heart's Desire" in which Marie Dorso plays the star role, and which will be featured on Paramount program in April, the Famous Players company has returned.

Besides Miss Dorso, Director Francis J. Grandon, Jean Gauthier, Albert Roscoe, Harry Lee and others made up the party. Eve Unsell, the author of the story, set the action on a small island in Brittany, and the director picked Anacostia Island off St. Augustine as being exactly suited to the requirements of the story.

vey. Released by General Film Company. "Fortune Photoplays."

Fred Fowler Robyn Adair
Terena Fowler Lucy Payton
Harry Hart Bruce Smith
Burgess Lloyd Neil Hardin
Pedro Frank Erlanger
Spanish Nell Gloria Payton
Mrs. Black Ruth Lackaye
Perkins Charles Dudley

"The Yellow Bullet" is a desert tale abounding in lost mines, treacherous bandits and noble cowboys. The action takes the form of a search for a map which is hidden in a yellow bullet buried somewhere in the desert. When the man who knows the secret of the bullet's location starts out to make good his discovery, he is followed by another who overpowers him and binds him in a shack, refusing to release him until he has delivered the bullet. The shackled victim, driven to madness by his tormentors, drags himself to the buried bullet, slips it into his empty pistol and fires it pointblank at the man who had demanded it.

The best work of the cast was done by Gloria Payton, who played the part of "Faro Nell" with real dash and piquancy. The desert scenes and the wild dashes over cliffs and precipices help to sustain interest in a story which has hardly enough material for four reels. A. G. S.

O. HENRY STORIES

Three Plays Adopted from the Short Stories of O. Henry. Produced by the Broadway Star Feature Company and Distributed by the General Film Company.

The first appearance of the O. Henry characters on the screen will be greeted with enthusiasm by the thousands who have delighted in the ironic humor of these short stories. As might be expected, a few of the O. Henry plots are peculiarly adapted to scenario form, many of them have fair screen action, and a few others have no place on the screen whatever and can hold the attention only through the inimitable spoken titles, taken from the text. The first three of this series give us perfect examples of each of these types.

"PAST ONE AT ROONEY'S"

Cork McManus Gordon Gray
The Girl Mildred Manning
Rooney Mr. Martin
Brick Cleary Mr. Stanley
Dutch Mike Wally Clarke

This romance of a gangster has the O. Henry twist of ironic tenderness which distinguishes it from an ordinary crook drama. This gun-man and girl of a street meet at a table in Rooney's, a dance hall of the underworld. At their first glance a miracle is created; they each fall genuinely in love for the first time in their lives and with this love is born a

TWO METRO FEATURES Lockwood and Allison in "Yellow Dove" —New Petrova Picture

Harold Lockwood, who with May Allison stars in Metro productions, has learned to operate a biplane. May Allison also is studying aviation, for she and Lockwood are called upon to fly in a huge airship in "The Yellow Dove," a pictorialization of the great novel by George Gibbs which Fred J. Balahof, president and general manager of the York Film Corporation, has decided to produce as a special Metro attraction picture of seven reels.

The April 2 release of the Metro Pictures Corporation is "The Waiting Soul," with Mme. Petrova as star, said to be a photodrama of power and fascination, written by Marion Short. This production was adapted for the screen by Wallace C. Clifton, directed by Burthol L. King and supervised by Aaron Hoffman for Popular Plays and Players.

A. J. COBE BACK

Returns from Middle Western Itinerary —Reports Business Good

Andrew J. Cobe, president of the Ultra Pictures Corporation, returned Friday from a trip through the Middle West. He reports that business is brisk with promises of immediate improvement. "The most impressive thing to me," he states, "was the interest manifested by the exhibitors in their demand for independent bookings of features."

"The exhibitors know that they are bound to get better pictures for their houses if they can judge the individual excellence of the picture than to take program offerings. The independent exchange man can see what he buys and the exhibitor has a far better chance of getting something good for his audience by keeping in touch with the independent exchange."

CAN SUPPLY ALL CLASSES

President Benjamin B. Hampton of the General Film Company announces that he believes the General is now in a position to supply every exhibitor and every class of motion picture theater with the subjects adaptable to his needs. The range of General Film pictures covers every nook and corner of the field and is of the quality which will increase the patronage of any exhibitor who shows them.

George Ovey has signed a new long-term contract with David Horsley whereby he will continue to be featured in the Cub comedies released weekly by Mutual.

desire for concealment of their respective callings. They each assure the other that they are eminently respectable and that they only happened in the dive by accident. Disclosure comes when a policeman tries to arrest them and gives his candid and profane opinion of their reputations. After the first shock, they decide to accept each other for what they are and the scene ends before a house with "Rev." on the doorplate.

"FRIENDS IN SAN ROSARIO"

Major Kingman Mr. Norcross
Mr. Buckley Mr. Ellis
Bank Examiner Mr. Frank Glendon
Mrs. Kingman Miss Mildred Manning

A story of a country bank which is too intricate and subtle for the screen. The action is shown in the form of a story which the old bank president tells the examiner in order to hold his attention until a friend in the bank across the street has time to straighten out his own affairs. As a short story, showing the mysterious ways of country banks, the sketch is perfect but it is hardly film material and fails to get over in a clean cut scenario.

"THE THIRD INGREDIENT"

Betty Mildred Manning
Cecile Alice Mann
Man Frank Glendon

This is by far the best of the three, in fact the best possible example of what can be done with an O. Henry plot on the screen. It is the well-known story of the plucky shop-girl who had only the beef for a beef stew which cannot possibly be made without potatoes and onions. She finds the potato in the hands of a young girl who is broken hearted because she has lost track of the hero who saved her life when she attempted suicide. Further explorations lead to the discovery of an onion with a young man attached who proves to be the hero of the life-saving incident. Having thus united the onion and the potato in the stew and their respective owners in a loving embrace, the little philosopher ends the scene by remarking: "But its my sort that always furnishes the beef!" For whimsical humor and genuine human interest, this story could not be surpassed by O. Henry himself, on the screen or off. A. G. S.

FIRST RUNS FOR SERIAL

"Mystery of the Double Cross," Pathe's latest serial release, is being extensively booked for first-run showing by important exhibitors who never before have shown a serial. It is reported by Pathe that keen competition has developed as a result of trade showings held during the week of March 18 in all of Pathe's thirty exchange cities.

EDWARD WARREN'S FIRST FEATURE IS READY

"Warfare of the Flesh" to Be State
Right Film

Edward Warren returned from Florida and North Carolina, the other day, and celebrated the completion of the first production to be released under his own trade mark, "The Warfare of the Flesh," by making plans for his next feature. The play he has just finished for the State right market has engaged his attention since early last January. The interiors were finished a few weeks ago at the Herbert Brenon studios and the allegorical prologue was staged in the South. The announcement of the release of "The Warfare of the Flesh" heralds Mr. Warren's debut as a producer-director-manufacturer.

"When I secured financial support for my own company, I was elated because of the opportunity and the avenues of progress and achievement it opened up to me," said Mr. Warren. "I had my problems well fixed in my mind, and the solution of them, because I knew what I was after, was therefore not as discouraging as it would have been, had I been lacking in a thorough understanding of requirements and specifications. For instance, I was fully aware, before I started, of just what the State right buyers want. I made a study of market conditions, program competition and other fundamentals. As a result, I have a production with many strong-selling points. I have six stars, all of whom have been exploited by motion picture manufacturers and theatrical managers. They are, therefore, known to the picture public as well as the theatergoer. My story is of the kind that will interest all classes, particularly the women, for it is a clean domestic thesis. My sets and stage dressing are up to the minute in elegance, art and refinement. In all I am thoroughly satisfied that I have fulfilled my obligations and start work on my next picture with the satisfaction of knowing that final results will measure up to the expectations of all those who may be interested."

FOUR YEARS GENERAL MANAGER

John Francis Skerrett celebrates his fourth year as general manager of the Nicholas Power Company on April 1. Mr. Skerrett came to the Power Company in 1913 and during his administration the new famous Cameragraph No. 8B was introduced to the trade. To his efforts is due in great measure the present splendid organization which is so well known to all in the motion picture industry. Prior to his connection with the Nicholas Power Company, he was chief of the New York Municipal Bureau of Electricity. He is a man of very strong and forceful personality, and the Nicholas Power Company is to be congratulated upon having such a man as Mr. Skerrett at the helm.

LINCOLN ON VACATION

E. K. Lincoln, who is featured in the title role in "Jimmie Dale," the serial released on the Mutual program, is vacationing for a few weeks in Atlantic City.

NEW COMEDY FOR BRYANT WASHBURN

"Jones's Bubble," from Essanay, Said to Be as Funny as
"Skinner"

Essanay is to star Bryant Washburn in another new comedy. It is said the story is funnier if possible than "Skinner's Dress Suit." "Jones's Bubble" will be the title. It will be released through the Kleine-Edison-Selig-Essanay Service April 23. One hour and ten minutes is the screen time. Mr. Washburn is being supported by Hazel Daly, who played the role of "Honey" in the Henry Irving Dodge story, and the original cast has been retained for the second production. Harry Beaumont, who produced the "Skinner" picture, has

written the story for "Jones's Bubble" and is directing its production.

"Half the scenes for 'On Trial' have been filmed by Essanay. The picturization of Cohan and Harris's turgidly dramatic stage hit is steadily progressing. Its release date will be announced shortly."

Strong bookings are reported on "The Trulliers," Essanay's picturization of Samuel Merwin's *Cosmopolitan Magazine* story. This feature, presenting Neil Craig, and an all-star cast, is released through the Kleine-Edison-Selig-Essanay Service April 9.

"WOMANHOOD" IMPRESSES SLACKERS

Vitagraph Battle Picture Will Be Spur to Enlistment, Is
Belief of All Concerned

The eight-reel spectacular battle picture, "Womanhood, the Glory of a Nation," which had its premier at the Chestnut Street Opera House in Philadelphia, March 19, is said to be an ideal feature to encourage "preparedness." It opens April 1 at the Broadway Theater, New York, and will be regularly released April 9.

Before the eight reels had been completed government officials at the League Island Navy Yard were busy getting into communication with patriotic societies throughout Eastern Pennsylvania and Southern New Jersey arranging for huge publicity for the picture in order to increase enlistments in both the navy and the army.

To Impress Slackers

"Millions of able-bodied men must see this picture," was the message sent out by the officials. "Womanhood" will impress upon the 'slackers' that the United States must be prepared for war."

Within twenty-four hours after the first public screening of the picture the Daugh-

ters of the American Revolution, the National Preparedness Society, the American Defense League, the National Security Society and the Navy League had outlined plans for a country-wide campaign to assure the attendance at every theater booking "Womanhood," of every-able bodied man who may be persuaded to attend a performance.

While the plans for rallying a tremendous attendance at the performances of "Womanhood" are in an embryo state, the treasuries of the numerous preparedness societies are to be used for the purpose of purchasing a tremendous number of admission tickets which will be distributed in stores, offices, factories and every place of business where large numbers of men are employed. This is in addition to a tremendous publicity campaign to be conducted by the preparedness organizations.

Roosevelt's Brain Child

"Womanhood" is the brain child of the greatest publicist in the world—former

Goldwyn Pictures

Are Motion Picture Exhibitors Human Beings?

GOLDWYN'S owners believe that they are. Many producing organizations have been wrecked by the character and habits of the men employed to carry on business relations with the exhibitors of America.

Goldwyn will make no mistakes of this kind. Its representatives will be able, clean-cut, hard-working business men and they will be gentlemen.

They will *not* be pledge and promise-breakers. They will be men you can depend upon. They will come to you with heads filled with a knowledge of service and promotion. They will, in addition to booking a picture in your theatre, help you sell it to your public.

Besides its tremendously popular stars in plays by the world's most successful authors, and in addition to the ability and standing of its partners, Goldwyn has another big asset and that is:

A skilled knowledge of how to bring people to a box office and sell them admissions when they come there.

**Goldwyn Pictures
Corporation**

16 East 42d Street New York City
Telephone: Vanderbilt 11



WORLD PICTURES BRADY MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON
in
"Man's Woman"

With **ROCKCLIFFE FELLOWES**
Directed by Travers Vale
Written by William Addison Lathrop

President Roosevelt. He also probably is the greatest advocate of "preparedness" in the United States.

Commodore Blackton and Dr. Brady both appeared at the opening Philadelphia performance and made stirring addresses in which they told just exactly why "Womanhood" had been made. The addresses were received enthusiastically and in the same spirit as was the picture.

"Womanhood" is scheduled for a run of three weeks at the Chestnut Street Opera House.

FIND "BARRIER" REALISTIC
Letters Received by Author Testify to
Its Popularity

When Rex Beach's most popular Alaskan story, "The Barrier," first made its appearance the most striking testimony to its

realism came from those who had lived among the scenes it depicted and were familiar with the types of men and women who formed its characters.

One man who wrote Mr. Beach in regard to the book said that the chief incidents it related almost exactly paralleled the experiences of his daughter, who had spent several years in the Alaska mining districts and who said that it read like chapters from her own life.

Such of Mr. Beach's work as has appeared serially in the magazines has brought to the publishers most amusing letters from Alaskan mining camps clamoring for back numbers and acclaiming the stories as truthful narratives of actual conditions and occurrences.

The fact that the intense realism of "The Barrier" is so faithfully developed in the motion picture now being shown is one of the chief reasons for its absorbing interest and unusual popularity.

TRIANGLE



THOMAS H. INCE, supervising director of the Triangle-Kay Bee studios since the inauguration of Triangle Program, is now in charge also of the Triangle-Fine Arts studios, and hereafter all Drama Features made at the Triangle Film Corporation's Pacific Coast studios will be made under the direct supervision of Mr. Ince.

THOMAS H. INCE

In order to afford the production capacity required to insure the maintenance of the HIGHEST STANDARD in TRIANGLE PLAYS, new Triangle studios have been opened in the east, with ALLAN DWAN as supervising director. These productions, with those made at the Triangle Film Corporation's Pacific Coast studios, and supervised by THOMAS H. INCE, now constitute TRIANGLE'S drama releases.



ALLAN DWAN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

The whole thing
in a nutshell



OPEN TO ALL EXHIBITORS SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

CONQUEST FILMS TO BE MARKETING BY FORUM

"Selling an Idea Primarily," Declares Manager

That Thomas A. Edison, Inc., in producing Conquest Pictures and marketing them through Forum Films, Inc., is offering the motion picture world an idea that dominates even the pictures that represent it, is the substance of a statement made by L. W. McChesney, manager of the Edison Studios, in discussing the attitude that the Edison Company will take in placing Conquest Pictures before the exhibitors of the country. Mr. McChesney stated that the idea behind the conception and production of this new program is that of clean pictures and that every other element will take a subservient position to this ideal. While making it plain that the primary releases of Conquest Pictures may not conform to the standards of present day motion picture production, he stated that they will be fitted in every respect to meet the strong demand for pictures that are morally beyond criticism.

"In selling Conquest Pictures through Forum Films, Inc.," said Mr. McChesney, "we primarily are selling an idea. We are not at first going to emphasize the productions because we believe that the idea is bigger than the pictures and that the latter should be kept subordinate the epoch-making project that has been responsible for their production."

Kenneth Hodgkinson, general manager of the Forum Films, states regarding the immediate activities of the organization: "Ever since the first announcement was made in the trade papers, relative to the formation of Forum Films, Inc., to handle Edison Conquest Pictures in a national way we have been receiving a great number of requests and inquiries from all parts of the country regarding these films. Our notices seem to have aroused particular interest among churches, schools, colleges, universities, humane societies, women's clubs and organizations of a similar kind."

"The class of pictures which we will release will not be of the milk and water type but live and vital stories of interest, not only to the children but the entire family."

SECURES RIGHTS TO NOVEL

Matt Moore has secured from Bobbs Merrill Company the motion picture rights to "The Turn of the Balance," by Brand Whitlock, U. S. Minister to Belgium.

TWO SUBJECTS CHOSEN FOR GAIL KANE Mutual Star to Appear in Adaptations from Novels—Other Announcements

Work on her second vehicle has been started by Gail Kane at the American Mutual studios. This will be an adaptation of H. S. Merriman's popular novel, "With Edged Tools."

The third vehicle chosen for Miss Kane will be entitled "The Indiscretion of Molly." This is an adaptation of the novel by Charles Sherman, "The Upper Crust."

The first feature in which Miss Kane appeared for Mutual was "Whose Wife?" This is now completed and the release date will be announced in the near future.

The final scenes of "The Frame-Up," starring William Russell, are being shot at the American studio under the direction of Edward Sloman. It is expected that the production will be entirely completed this week.

In this photoplay Mr. Russell poses most of the time in the garb of a chauffeur. Francella Billington again appears opposite Mr. Russell.

Work on "Railroad Raiders"

Although the first chapter of "The Railroad Raiders," the new Mutual serial in which Helen Holmes is once more a railroad girl, will not be released until April 9, the first five chapters have already been completed at the Signal studio under the direction of J. P. McGowan. The titles of the

chapters already completed are "Circumstantial Evidence," "A Double Steal," "Inside Treachery," "The Deal in Silks" and "A Woman's Wit."

Word comes from the studios of the Frank Powell Producing Corporation at College Point, Long Island, that Nance O'Neil, the celebrated star who was recently signed to appear in Powell pictures released by the Mutual, has completed two dramas.

"Mrs. Balfame," the picturization of Gertrude Atherton's famous book of that title, which brings the works of that celebrated novelist for the first time to the screen, was completed a number of weeks ago.

The release date of this first O'Neil offering through Mutual exchanges has been set for April 9.

Picturing "Hedda"

The second of Nance O'Neil's Mutual-Powell dramas is Henrik Ibsen's "Hedda Gabler," that striking characterization and picture of Norwegian life which formed one of the noted actress's strongest stage roles. It will be released some time in May.

The offices of the Frank Powell Producing Corporation have been moved from the Times Building to larger quarters at 71 West Twenty-third Street.

FIRST ARTCRAFT-FAIRBANKS FILM ALMOST READY

"In Again—Out Again" Will Be Finished in Fortnight—Star Signs for Duffy Story

Within two weeks, it is reported, the initial Artcraft-Douglas Fairbanks picture will be ready. It is "In Again—Out Again," and was written by Anita Loos. John Emerson is director.

Upon completion of this picture activities in connection with the next offering will be commenced immediately. Although the title of this story has not as yet been announced it is stated that it will present an unusual comedy of New York and California. The production will, therefore, be started in New York following "In Again—Out Again" and as soon as these scenes are taken the entire organization will journey to the West Coast where the principal scenes are laid.

Bill Shay, who for the past three years assisted D. W. Griffith in the cutting of the latter's spectacles, is now on his way East to fill a similar position with John Emerson,

director of the Fairbanks-Artcraft subjects. Emerson's staff now includes Jack Scott as assistant, R. W. Nichols, technical director, Eric von Stroheim, location scout, and James P. Hogan, master of properties. The harmony that typifies Emerson's staff was recently commented on by Douglas Fairbanks, known for his keen sense of appreciation and as a pronounced advocate of smiling co-operation.

Duffy Writes a Story

Douglas Fairbanks has just signed for the screening of "Far from the Madding Girls," by Gerald C. Duffy, editor of the "Picture Play Magazine," the Street and Smith monthly. Mr. Duffy was assisted in preparing this story by Keene Thompson, well known in fiction circles for his humorous short stories.

"JOAN THE WOMAN" HAS AUSPICIOUS BOSTON OPENING

Geraldine Farrar There—Sings "Star Spangled Banner"

BOSTON, Mass. (Special).—Unquestionably the biggest demonstration in behalf of motion pictures in the history of New England occurred last week on the premier in the Colonial Theater of Cecil B. De Mille's great motion picture production, "Joan the Woman." Not only was Geraldine Farrar, the star of the picture; Jesse L. Lasky and other prominent film men from New York present, but Governor McCall of Massachusetts and his family and official staff; and Mayor Curley of Boston, his family and staff, occupied boxes, which gave to the occasion an éclat not enjoyed by any other theatrical opening in Boston in years.

In New England film circles they are still talking about the enthusiastic way in which two thousand of Boston's best and bravest were stirred by the picture and thrilled by the extemporaneous events of the evening. These included, chief and foremost, the singing of "The Star Spangled Banner" by Geraldine Farrar, a native of Boston; and the exchange of complimentary phrases between the Governor, the Mayor, and the prima donna.

All Boston was alert, as was also New England, which is a hot-bed of pro-Ally sentiment, to see Miss Farrar's anticipated active loyalty to America in refutation of the frequently published slanderous statements that her heart was not with her native people in the world crisis. Any such doubts were entirely dispelled by the prima donna herself in interviews with Boston newspaper men and also by her actions on Tuesday evening.

Mr. and Mrs. Jesse L. Lasky, Hiram Abrams and other well-known film men came over from New York for the premier. The New England rights to the De Mille picture are controlled by the Cardinal Film Corporation of New England, 193 Pleasant Street, of which M. J. Garrity is general manager.

BUY NEW COMEDIES

Kleever Pictures, Inc., has just accepted for the use of Victor Moore comedy scenarios by Lois Zellner, Anthony P. Kelly and Thomas J. Gray. These pictures will be given immediate production.

Frederick L. Collins, president of McClure Pictures, is now in Los Angeles perfecting plans for the production of the next McClure series of five-reel features that will follow "Seven Deadly Sins."

IN OTHER CITIES

(From MIRROR Correspondents).

SHAWNEE, OKLA. (Special).—At the annual convention of the Oklahoma State Branch of the Motion Picture Exhibitors' League of America, A. B. Momand, manager of the beautiful Savoy Theater, was unanimously elected president for the ensuing year. Mr. Momand's untiring efforts in behalf of the organization and the high principles it stands for, were responsible for his election.

Other officers elected were: S. H. Jones, of Altus, Okla., vice-president; W. H. McCall, of Liberty Theater, Oklahoma City, second vice-president; L. W. Brophy, Yale Theater, Muskogee, secretary; and C. D. Jackson, Stillwater, treasurer. Delegates to the National convention to be held in Chicago in July will be appointed later by the executive board. H. J. MOYLE.

BERKELEY, CAL. (Special).—The following pictures have been shown during the last week by the Berkeley show houses:

T and D Theater—Sessue Hayakawa in "Each to His Kind," Theodore Roberts in "The American Consul," Wilfred Lucas in "Jim Bludsoe," William Desmond in "The Iced Bullet," Frank Keenan in "The Bride of Hate," Douglas Fairbanks in "The Americano," Dorothy Dalton in "Chicken Casey." Manager Merlin announces that he has secured for April 4 to 7 the famous Ince production of "Civilization."

Berkeley Theater: Francis Bushman in the "Great Secret," Alice Brady in "A Hungry Heart," Nasimova in "War Brides," Marie Dressler in "Willie Wakes Up," May Allison in "Big Tremaine," Thomas Santschi in "The Country that God Forgot."

Strand Theater: Beanie Barriscale in "Plain Jane," Gladys Gish in "Atta Boy's Last Race," Francis X. Bushman in "Pennington's Choice," Mary Pickford in "Less Than Dust," Norma Talmage in "The Children in the House," Ethel Barrymore in "The Awakening of Helen Ritchie." EDWIN HERSCHFELDER.

OAKLAND, CAL. (Special).—T and D: Blanch Sweet in "Those Without Sin," and Dorothy Kelly in "The Money Mill," to capacity.

Franklin: "Betsey's Burglar," with Constance Talmage, and "Black Orchids," with Cleo Madison, to fair sized houses.

Kinema: "The People versus John Doe," and Mrs. Vernon Castle in "Patria."

Broadway: Robert Warwick and Doris Kenyon in "A Girl's Folly." LOUIS SCHULINE.

CINCINNATI (Special).—The Birth of a Nation, after having been kept out of Ohio for more than two years, opened for an indefinite run at the Grand, March 19. It is expected that the engagement will run for several weeks, and tickets are being sold for four weeks at prices ranging from 25 cents to \$1.50. There is no doubt about the general public interest and even at regular theater prices the film should draw well for at least two weeks and perhaps do fairly well for another two. It would be expecting too much to expect more than that.

Colonel Ben Stern, one of the recognized powers of the theatrical profession has returned to the city to inaugurate the active campaign for "A Daughter of the Gods," which opens at the Lyric April 1 for an indefinite engagement. WM. SMITH GOLDENBURG.

TOPEKA, KAN. (Special).—Iris (Joe Ristman, manager): Louis Huff and Jack Pickford in "Great Expectations," and serial "Patria," March 19-20; House Peters and Myrtle Stedman in "The Happiness of Three Women," March 21-22.

Gem (C. A. McGuigan, manager): Mr. McGuigan announces change in policy which will consist of one five or six reel feature and two reel comedy in place of two or three reel photoplay. Pictures will be changed three times a week in place of every day as heretofore. A five-piece orchestra will be added, which should help materially for good business. Mr. McGuigan has remodeled and redecorated the Gem interior as well as exterior, and it is now one of the best motion picture theaters in this section. H. J. SKINNER.

COLUMBIA, S. C. (Special).—The Strand Theater, a vaudeville and moving picture house, with seating capacity of about four hundred, was seriously damaged by fire on the night of March 20. The fire occurred in the middle of the night while the theater was unoccupied, and the damage from fire and water was such that the theater will be closed for some time while it undergoes repairs. J. D. DIAI.

GREENSBURG, PA. (Special).—With the opening of the new Strand Theater, E. E. Rutter, manager, Greensburg has had its first opportunity to witness the big feature films. "Civilization," "The Battle Cry of Peace," and "The Birth of a Nation," played to crowded houses, March 19-21. "A Daughter of the Gods." Next season this theater, which seats 1,340, will book regular attractions. The Grand, Lyric, Princess and Casino, all picture theaters, are doing good business. EDMUND S. DOTY.

INDIANAPOLIS, IND. (Special).—An innovation in picture circles here was the appearance of Bryant Washburn and Hazel Daly at the Circle, March 16-17 after the picture "Skinner's Dress Suit" was shown, in which the pair are featured. Both made a pleasant little speech, followed by a reception and hand shaking in the lounge room upstairs, in which hundreds in the audience took part. PEARL KIRKWOOD.

The Warfare Of The Flesh

STATE RIGHT PROPOSITION

A conservative investment for conservative buyers. — A production with a universal appeal. — A subject especially attractive to women of all classes. — The type of production that will book at \$100 a day and will stand a three day showing in neighborhood houses. — A varied and elaborate line of advertising matter available.

THE STORY

The story is based on the premise that matrimony is a holy institution. — That women are inherently good. — That no state of virtue however is complete, until it is won by a conflict with vice and temptation. — The drama is developed with a series of cumulative climaxes showing the perpetual and colossal warfare extant through the ages between the forces of good and the forces of evil.

BIG BOX OFFICE CAST

Sheldon Lewis, who starred with Pearl White in the Iron Claw and Perils of Pauline; Walter

Hampden, who starred in the Servant in the House; Charlotte Ives, who appeared with E. H. Southern, in the Vitagraph attraction, The Man of Mystery and who is now starring in the Morosco Broadway hit, The Brat; Marie Shotwell who appeared in Enlighten Thy Daughter; Harry Benham, one of the stars of the Thanhouser Million Dollar Mystery and Theodore Friebeus, for years the idol at the Castle Square Theatre, Boston, and recently at the Maxine Elliot Theatre in "What Is Love."

THE PRODUCTION

Big sums of money have been expended on special sets and stage dressing. — The entire production was under the personal direction of Edward Warren, who has produced many big winners on various programs. — The technical end was handled by the same crew that helped stage The Daughter of the Gods, The Eternal Sin, and Neptune's Daughter.

The production will be ready for release the middle of April.

Write or wire bids for territorial rights to H. Z. LEVINE, Business Manager

EDWARD WARREN Productions

1482 BROADWAY, NEW YORK CITY



BETTY DODSWORTH.

Betty Dodsworth, who played the heavy character of Cora Watson in the E. I. S. production "Trooper 44," is a new recruit in pictures from the legitimate stage. Her last dramatic role was in support of James K. Hackett in "Macbeth," in which she played a minor role and understudied Viola Allen as "Lady Macbeth." Although Miss Dodsworth has been playing for the screen but a short time, she has appeared in several important productions, among them

BENJAMIN CHAPIN

Author and Director General of THE LINCOLN CYCLE PHOTOPLAYS

THE BENJAMIN CHAPIN STUDIOS } RIDGEFIELD PARK, N. J.
AND EXECUTIVE OFFICES } Phone Hackensack, 583

CHESTER BARNETT

LEADING MAN

"TRILBY," "WISHING RING," "MARRYING MONEY," "THE RACK," Etc.

Four others to be released in the near future.

HENRY KING

PATHE BALBOA STAR

DIRECTING Little Mary Sunshine Stories

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Kibbles"
Coming—"As Told at Twilight" Contract Expires May 1, 1917

Edward Jose NILES WELCH

LEAD

Technicolor Motion Picture Co.
JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro).

ADELE LANE

Address care DRAMATIC MIRROR.

Do Exhibitors Want "Stars" in Short Pictures

To a number of exhibitors who asked us why various popular players have been taken out of short pictures, the following reply was made:

"Under the program system the producer cannot get money enough from his short pictures to pay the increasing salaries of the stars.

"Under the program system a picture containing an unknown player brings the producer the same money as a picture containing a star.

"Under the General Film 'Open booking' system every picture sells on its merit. If our quality short subjects (under 'open booking' system) receive co-operation from the exhibitor, they will earn a reasonable profit for the producer. Then he will be justified in keeping his stars in the short subjects.

"Consequently, it is now up to you, Mr. Exhibitor.

"If you want stars in short pictures, General Film producers will give them to you. Do your share by giving good short pictures a fair chance—give them long runs, and they will please your patrons. Then you can afford to pay the producer a decent price, and he can afford to keep his stars in short pictures."

GENERAL FILM CO., Inc., NEW YORK

RE-ISSUES POPULAR

Vitagraph Finds It Worth While to Revive Old Friends

Greater Vitagraph is one of the first of the larger producing companies to realize the importance of reissuing some of its older masterpieces in order that the more recently developed motion picture "fans" may have an opportunity to see pictures that were considered the very best in art when they were first released.

Two more releases have been announced by Greater Vitagraph to be released through V. L. E. "A Million Bids" will be released on April 2 and "Captain Alvarez" will be released on April 9.

These two releases follow closely in the wake of the release of "My Official Wife," which was so successful from the standpoint of both exhibitor and patron that the management of Greater Vitagraph felt that it had been demonstrated that releases should be the vogue rather than the exception.

Exhibitors who booked "My Official Wife" reported a tremendous business. Their consensus of opinion was that their audiences went away well pleased and feeling that the entry fee had been amply repaid.

TO AID GOVERNMENT

Universal Weekly Places Service at Its Disposal

Every foot of the Universal Animated Weekly's reel has been placed at the disposal of the United States Government for the dissemination of such propaganda as may aid the nation in the present international crisis.

The officials of the Animated Weekly reached this decision immediately after Secretary of the Navy Josephus Daniels had communicated with them and asked them not to show pictures which might give information to a possible enemy of the country. In reply to this communication from the Secretary of the Navy, Jack Cohn, editor of the Animated Weekly, respectfully submitted his services and those of his organization to the Government machine.

ATTORNEY KOHN ON TOUR

Ralph Kohn, attorney for the Famous Players-Lasky Corporation, left New York on Tuesday for an extended tour of the country for the purpose of making a detailed investigation of film conditions. The leading cities included in his itinerary are Toronto, Denver, Salt Lake City, and San Francisco. Mr. Kohn's first stop will be Toronto where he will conduct a similar analytical study of conditions as they obtain across the border.

"THE WHIP" AT PARK

Big Brady-Paragon Production Is Attraction

Paragon Films, Inc., is presenting "The Whip" at the Park Theatre each afternoon and evening. This is an elaborate production of the melodrama which ran for two years at the Drury Lane Theatre in London and for a year at the Manhattan Opera House in New York, when it was presented by William A. Brady. Afterwards Mr. Brady gave it in a few of the larger cities, but the production proved too large for any but exceptional theatres and he withheld it until the time came to produce it in pictures. Paragon Films, Inc., took eight months to prepare "The Whip" for films, utilizing all of the spectacular features which had made it a success on the stage and adding more with the greater physical opportunities of the pictures. Some of these new spectacular features are said to be sensational, especially a train wreck. The director was Maurice Tourneur, and the cast included a collection of prominent motion picture stars, including Alma Hanlon, Irving Cummings, Paul McAllister, June Elvidge, and Dion Titherage.

FOUR-REELERS ENDORSED

Ever since the General Film Company made its first announcement of the now famous "Fortune Photoplay" series, the executives of that company have been receiving letters from exhibitors endorsing the "One Hour Screen Time" idea. "Fortune Photoplays" are all founded on stories that have appeared in the Street & Smith group of magazines—Ainslee's, The Popular, Smith's, People's, etc., and when the General Film Company made its first plans for the series it was decided to limit the length to four reels since that length of picture was found after a careful investigation to be the most popular with exhibitors.

The General Film Company has received word that "Fortune Photoplays" will be the opening attraction at the new Palace Theatre in Duluth which will open early in April.

CLEVELAND LIKES "VICAR"

Cleveland has given Pathe's "The Vicar of Wakefield," an unqualified endorsement. In the face of almost impossible weather conditions over a thousand professors and teachers from the city schools gathered at the Stillman Theatre on the seventeenth to witness the first Cleveland screening of Frederick Warde in the adaptation of Goldsmith's great novel. The audience was with the picture from the start and testified its appreciation by frequent applause.

DOINGS OF THE NATIONAL BOARD OF REVIEW WHAT FILM FOLK ARE DOING ON THE COAST

Activities Expanded—Meetings Addressed by Speakers

Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs, addressed a Forum meeting in New Haven, Conn., on Sunday night, March 18, on the subject of better films, the arrangements having been made for her to speak by the National Committee on Films for Young People.

W. L. Percy, of the Atlanta Board of Censorship, Atlanta, Ga., was in New York last week. While talking about his interest in motion pictures in the course of a call at the office of the National Board of Review, he said:

"Every man has his hobby. When I found myself on the Atlanta Board I realized that if I was to be of any service to the community I had to know something about every phase of motion pictures. It has become my hobby. Being a business man myself, I naturally approached the subject from the business man's point of view. I could see that an exhibitor was also a business man and that he had rights which should be respected; that it might be possible to act in such a way as to become conciliatory.

"We all co-operate in Atlanta and understand each other thoroughly, with excellent results."

Teachers Pick Program

It was announced at a meeting of the New York City Teachers' Association on March 20, held at 302 Madison Avenue, that an active interest was being taken by its members in the promotion of the better films movement in New York city. As a first definite step it was stated that through arrangements with the National Committee on Films for Young People a typical program of selected films illustrating what has come to be accepted as a good program for the whole family would be presented on April 14, at 10 A. M., at the Strand Theatre, the management having tendered its use for this occasion. Admission is to be by invitation extended through the New York City Teachers' Association to all of the teachers of the New York city public schools.

Expand Activities

More than two years ago the National Board of Review, recognizing that there was a demand for so-called "better films," met it with the preparation of special lists of films selected by its review committees as particularly suitable for young people. The growth of this demand resulted nearly a year ago in the formation of the National Committee on Films for Young People. The development of the "better films" idea and the constantly increasing number of applications for advice and help in organizing special performances of selected films has required an expansion of the activities of the committee.

With this end in view E. M. Barrows has just been named secretary of the National Committee, and a speakers' bureau is being developed by Orrin G. Cocks, advisory secretary of the National Board of Review. The Committee expects to work definitely through affiliated committees scattered throughout the country.

TO FILM LOCAL PICTURE

Bijou Theater at Jamestown Is Active

Jamestown, N. Y. (Special).—The Bijou Theater is making arrangements for the filming of a local picture entitled, "A Romance of Jamestown." The cast will consist entirely of local talent and representatives of the M & M Motion Picture Company have charge of the work which commenced on March 19. The Bijou has booked the Max Linder Comedies and will show the first of the series March 15-17. The children's matinees which Manager La Croix has been presenting every other Saturday are meeting with marked success. The Bijou is the only theater here which in any way caters to the youngsters of the city, and the pictures are greatly appreciated, both by the children and the Mothers' Clubs, under whose auspices the matinees are being given. "Little Mary Sunshine" was shown March 8 and June Caprice in "A Modern Cinderella" was booked for March 17.

The Ministerial Alliance is again active in regard to the Sunday closing of motion picture shows, and sent a delegate to appear in the legislature at Albany upon the hearing of the Motion Picture bill on March 21.

Winter Garden; Douglas Fairbanks in "The Americano," March 6; House Peters in "The Happiness of Three Women," March 7, 8.

A. L. LANGFORD.

DR. BAYLIS WITH WOODS

A. H. Woods has engaged Dr. Charles T. Baylis of Brooklyn, the eminent traveler, writer and publicist, as one of the staff of noted lectures who will present the Elmdorff Travel Talks throughout the country under Mr. Woods' personal direction. Dr. Baylis, who will lecture on "Mexico," has for years enjoyed a considerable reputation as a lecturer on European travel subjects. He was the last civilian allowed by the Germans to travel the ruined and devastated areas of Belgium. In an automobile journey of one thousand miles he covered thoroughly all of Belgium which the German occupation made possible.

Brief Items of News Concerning California Activities

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—Pat Powers "folded his tent," as it were, and departed last week for New York, after three weeks in Los Angeles, which three weeks Mr. Powers had intended should only be ten days.

Carl Laemmle also said goodbye to Universal City, having the personal acquaintance of every employee at his film plant, as the result of his six weeks' visit there.

Mae Murray's name was after one of the drawing-room reservations made last week for the East.

Charlotte Shelby, mother of Mary Miles Minter, has also departed for New York.

Director Robert Leonard and cameraman Rosher were booked direct from the Lasky studio in Hollywood to the Famous Players in New York. They left March 16.

Charlotte Burton arrived in Los Angeles after sixteen weeks spent in Chicago.

Anna Luther also was one of last week's travelers. She left Los Angeles for New York, after two years in the Los Angeles film colony in respective engagements with the Keystone, Fox and Ice Companies. Her trip East was by way of a vacation.

George Melford is severing connections with the Lasky Company and moves his directorial ability over to the Fox studio on May 1.

Carmen Phillips has changed dressing rooms from the Morosco to the Lasky studio, where she is appearing in the role of heavy with Vivian Martin and Sessue Hayakawa, under Robert Thornton's direction.

House Peters is no longer a Lasky-Morosco-ite, having finished his service with the Morosco Company with the completion of his last picture.

Lou Tellegen has arrived on the Coast and begun the direction of Jack Pickford and Louise Huff at the Lasky studio.

Director William V. Mong, who has been with the Universal Company for the past several years, is directing a feature picture out at Monrovia.

Director William H. Taylor, after one picture at the Fox studio, has returned to his former allegiance, that of the Morosco plant.

Kathlyn Williams is working on the Lasky lot.

Dustin Farnum is at work on his second Fox picture under Richard Stanton's direction.

William Fox is prolonging his stay in California. He is to be found every day at the Fox studio and is taking an active interest in the script, production and the acting forces.

Eddie Lyons and Lee Moran are anticipating May 1 in the production of a one-reel comedy entitled, "Moving Day," being filmed at Universal City.

Allen J. Holubar is directing and playing the featured role in his own story, "The Adirondack Affair." Louise Lovely plays opposite him and Eddie Polo has a principal role in the cast.

Three baby lions have come to Universal City. A contest is on among the employees of the film plant in the way of choosing names for the three new lion-ettes.

Director Jack Conway is playing opposite Ella Hall in Universal Vice-President H. O. Davis's story, "The Little Beligan."

Helen Starr provided Jack Mulhall with a special lead in her story, "Speeding Up Susan," which was prepared for the screen by Thomas Gibson at Universal City.

Ella Hall acted as director while watching some scenes in her own picture in which Director Jack Conway was playing. P. A. Powers was an interested observer on the side-line and assured Miss Hall that some day she will make a good director.

Helen Holmes and the Signal company will go to the Nevada Desert to make the remaining nine chapters of their latest serial, "The Railroad Raiders."

William Brunton, who has played juvenile leads with the Helen Holmes company, broke his arm recently while playing hockey with the All-Canadian Hockey Club of Los Angeles, of which Mr. Brunton is manager. He now wears his arm in a sling.

Robert Phelon, expert cameraman with the Signal Film Corporation, became the father of a baby girl last week.

April 9 is the release date of the first episode of the Helen Holmes serial, "The Railroad Raiders."

"Shorty" Hamilton is at work on the thirteenth and fourteenth pictures of the series of fifteen "Adventures of Shorty Hamilton," being produced by the Monogram Film Company for the Mutual program.

H. M. and E. D. Horkheimer have expressed their complete satisfaction with the first episode of "A Twisted Thread," the fifteen-episode serial which features Kathleen Clifford. Frank Crane is directing this picture. He is assisted by Albert Russell.

The Balboa Company's scenario department, under W. M. Ritchey's direction, has moved into a specially equipped bungalow of its own on the studio grounds.

Vincent Beresford has joined the acting staff of the Balboa studio.

In the new Balboa picture just started by Director Harry Harvey, Kathleen Kirkham, with B. Henry Gray playing opposite her, has the following capable support: Daniel Giffether, Mollie McConnell, Floria Payton, Melvin Mayo and Julie Reaubien.

Pathé

Reason No 2 why you should book

MYSTERY OF THE DOUBLE CROSS

A guarantee of fifteen weeks good business.

The Dramatic Mirror:—All those who see the first chapter will become steady followers.
 Motion Picture News:—You'll feel like camping out in front of your theatre and waiting for the next shipment from the exchange.
 Moving Picture World:—Every indication of being a winner.
 Exhibitor's Trade Review:—Will uphold the high standard accomplished by Pathé.

Featuring
Mollie King
 and
Leon Bary

Produced by Astra
 under the direction of Wm J Parke

Mollie King



SUNDAY OPENING IN MANY STATES IS EXPECTED

Victories for Films Anticipated; Association Does Good Work

There is every indication that Sunday motion picture shows will be legalized in the states of New York, New Jersey and Connecticut within the next few weeks, as the result of well planned and energetic campaigns conducted by representatives of the exhibitors' leagues in these states, in co-operation with the National Association of the Motion Picture Industry.

In New Jersey the Colgan bill, containing a clause for referendum has passed the assembly and is expected to be favorably acted upon in the Senate within a few days. It is generally believed that if this measure is passed by the senate it will be signed by Governor Walter E. Edge. Splendid work has been done in New Jersey by the exhibitors' organizations, under the leadership of Dr. H. Charles Hespe, the president, who has co-operated with Louis L. Blumenthal, a prominent New Jersey exhibitor and a director of the National Association of the Motion Picture Industry.

The Martin bill, introduced in the Connecticut legislature, providing for local option in regard to Sunday opening, was passed by the house by a vote of 187 to 80 on Wednesday. This measure authorized athletic sports and amusements including the motion picture shows between the hours of two and ten o'clock on Sunday afternoons and evenings in towns of ten thousand population or more, provided a majority of the voters have decided by referendum vote to accept the provisions of the statute. This bill has been actively supported by the Connecticut Liberal Sunday Association and is acceptable to the National Association of the Motion Picture Industry.

SCREEN CLUB BEEFSTEAK

The Screen Club has completed arrangements to hold a beefsteak at its club house, 17 West Forty-fifth Street on Saturday evening, March 31, 1917, with Roscoe Arbuckle as its guest of honor. The occasion promises to be one of the biggest events held at its club house, the entertainment committee having prepared an elaborate program of entertainment and an evening of fun and good fellowship is promised. Reservations are piling in upon the committee and the spacious quarters of the club are going to be severely taxed. Wilton Lackaye will act as master of ceremonies.

ON LOCAL SCREENS

THE STRAND

The widely heralded motion picture debut of George M. Cohan took place at the Strand Theater this week. "Broadway Jones," his greatest stage success affords him his initial screen vehicle. Victor Moore, who some years ago appeared in one of Mr. Cohan's plays, is also on the Strand bill as the star of a new comedy entitled "Rough and Ready Reggie." A new chapter of Raymond L. Ditmar's "Living Book of Nature," and the "Strand Topical Review" is also shown.

An extra added attraction of unusual interest is the first presentation on any screen of an Animated Sculpture comedy in which clay figures play all the parts. "Animated Sculpture" is the invention of Helena Smith Dayton, noted New York sculptress.

RIALTO

The Rialto offers a program of standard quality this week with "The Clock," a Bluebird photoplay, as its chief pictorial feature. Franklyn Farnum and Agnes Vernon have the leading roles.

The Rex Beach-Dr. Salisbury pictures for the week show a mountain lion hunt in the highlands of Central America, besides views of the sugar and coffee industries and numerous other interesting tropical glimpses.

"The Dipper," a novel comedy based on one of Walt Mason's popular small-town poems, and a fascinating topical digest complete the pictorial portion of the program.

AT OTHER HOUSES.

FORTY-FOURTH STREET.—"Joan the Woman."

BROADWAY.—"The Eternal Sin."

LYRIC.—"The Honor System."

PARK.—"The Whip."

LILLIAN WALKER SIGNS

Lillian Walker, former Vitagraph star, has been signed through her managers, Roehm and Richards, by the Ogden Picture Corporation of Ogden, Utah, for one year at a salary of \$2,000 a week to appear in feature pictures, especially adapted, written, and personally supervised for Miss Walker by Aaron Hoffman.

Albert Scowcroft is president of the new company; Lester Parks, vice-president and general manager, and W. F. Bassner, secretary-treasurer. The personnel of the directors' staff has been selected from the Utah constituents.

Miss Walker is well known both in comedy and light drama.

August Dryer, the well-known theatrical attorney, represented Miss Walker in making the contract.

STRONG FIGHT FOR SUNDAY OPENING

National Association Head and Others Defend Measure; Ministerial Representatives Oppose Sabbath Films

ALBANY, N. Y. (Special).—"I resent the accusation that the men behind the motion picture industry strive for immorality," declared William A. Brady of the World Film Corporation and president of the National Association of the Motion Picture Industry, before the Joint Codes Committee, at a hearing held Wednesday, March 21 in the Senate Chamber on the several bills now before the legislature designed to legalize the opening of the motion picture theaters on Sundays.

Representatives of all of the largest concerns producing and exhibiting motion picture films in the State were present to advocate the passage of the measures, while a large delegation of clergymen of different denominations were lined up in opposition to the proposed law.

The bill introduced by Assemblyman Clarence F. Welsh at the request of the State Conference of Mayors and which would give the cities the right to decide themselves whether they want the movies open on Sunday or not, was also discussed.

The opponents of the Sunday motion pictures conducted themselves in a most disorderly manner and almost necessitated the withdrawal of the members of the committee when they shouted "Hear" several times across the chamber and continued to disturb the speakers favoring the bills under discussion. Clergymen of all denominations were against the proposed law to permit the opening of the theaters on the Sabbath day.

One of the most vigorous speeches in favor of Sunday opening was made by William A. Brady of the World Film Corporation.

Congressman George R. Lunn spoke as the mayor of Schenectady and a minister. When he announced that he spoke as a minister he was sneered at by the opponents of the bills and he paid his respects to them sarcastically.

REALISM RAMPANT

Director George L. Cox has added the last word in realism to the picture that he is making for the Rockefeller Foundation.

In the recent operation on his throat Mr. Cox saw excellent material for his picture so had his camera-man merrily grinding while he was acting the principal role on the operating table.

It is to be hoped that Mr. Cox never stages a scene requiring a dead man as his efforts to get realism might lead him to assume the chief role there also in the absence of other applicants.

castically insisting that such conduct was most discourteous. He said that in his opinion Sunday film performances had proven a distinct benefit to the city of Schenectady.

Peter Brady speaking for the State Federation of Labor said that the workmen of the State are in favor of Sunday movies. Mr. Brady declared that the movies are the poor man's pastime and education; he said that the films had done more to keep the families united than any other form of amusement.

Mrs. Wheelock representing the several real estate associations scored the opposition to the bill, and called those who opposed them "weasel-faced church people," who she said never contributed a cent to the churches and came here to talk as church-people.

Assemblyman Welsh did not consider the merits of Sunday movies in his talk maintaining that he was interested only in his local option measure, insisting that he favored allowing the people in the different sections of the state to decide for themselves. Alderman Harry Robitsek, heading a committee from the board of aldermen of New York city, pleaded for legalizing Sunday movies "on the behalf of 5,000,000 people who maintained that Sunday is the people's day."

Rev. C. W. Leitsell, representing the Albany Ministerial Association, urged the legislators to first consider the preservation of the Sabbath.

Representatives of the following film concerns were present: World, Eastman, Submarine, Williamson Brothers, Pathe, Ivan, Universal, Metro, Famous Players-Lasky, Paramount, and D. W. Griffith's Enterprises. The Exhibitors' League was represented by its attorney, J. Robert Rubin of New York.

GEORGE W. HERRICK.

SHIPMAN ENLARGING PROCESS

In view of the fact that it has recently been announced that a new process has been perfected for making photographic enlargements from motion picture negatives, it is stated that Joseph Shipman discovered and invented a process of this sort more than three years ago. For two years these photographs have been sold by the Shipman process. The Williamson Brothers have arranged that all their undersea pictures shall be thus enlarged and it is believed by this means some excellent results will be obtained.

WILLIAM A. BRADY REMAINS WITH WORLD

Film Activities to Be Devoted to That Company for at Least One Year More

A contract has been executed by which the film activities of William A. Brady will be devoted to World-Pictures Brady-Made, for at least another year, from next month.

Referring to his experience as director-general for the past twelve months Mr. Brady says:

"When the board of directors finally induced me to take an active interest in World Pictures I consented to try it for six months only, and that with some reluctance and upon the strongest assurance that I should have an absolutely free hand. I am free to say that I have not been hampered in the slightest degree, and the fact that I have already remained twice as long as I had agreed to stay, coupled with the present renewal, indicates that the situation is satisfactory all around."

"Every little while somebody asks me why I do not direct our pictures from start to finish. There are several reasons. First,

we issue a picture every week and frequently have three or four under way at the same time. Second, under the present system I am able to give my best attention to putting the finishing touches upon all of them. And finally, when the director has done all he possibly can to a picture I approach it with an entirely new viewpoint and am enabled to discover flaws which might escape me if I had gone along with the production process from the start."

"This has been my system through all my years of producing spoken plays. I keep away from the rehearsals until two or three days before the opening, and then I 'go to it' in earnest. If results are what count, anybody who looks over my list of successful stage plays will be likely to concede the value of my plan in that field, while reference to the list of World-Pictures Brady-Made to date will show how it has worked out in the film business."

"DEVIL'S ASSISTANT," APRIL 2

Margarita Fischer in "The Devil's Assistant," a dramatic picturization of the drug evil, will be released by the Mutual Film Corporation at the top of its schedule for the week of April 2.

"The Devil's Assistant" is a six-part production from the Pollard Picture Plays studios at San Diego, made under the supervision of Harry Pollard. It is said to be a powerful picture.

"KNOW AMERICA" FILMS

The Pathe organization has released the first Pathe combi-tone pictures of the "West-gard-Hochstetter Know America Expedition," under the title of "Know America, the Land We Love."

The first reel covering Southern California, was released on March 18 and contains most remarkable pictures of scenic beauty from the land of sunshine and flowers.

"WHIP" GOING STRONG

State Rights Feature Holds Dominant Place

State rights to the Paragon Film's super-feature "The Whip" are assuming dominance in the market just now with the spread of knowledge of the box-office value of the famous play which broke records wherever it was shown.

Pictures like "The Whip," because of their money-making possibilities appeal to the big men in the business. Two of these, representing Australia and Africa, have already acquired rights in those territories, and the picture is being negotiated for by buyers on behalf of the other three continents of the globe.

"The Whip" is at the Park Theater, New York, for an unlimited engagement.

NEW LEADING WOMAN

Earle Williams to Be Supported by Corinne Griffith

The attractiveness of Earle Williams, Greater Vitaphone star, should now loom all the more strongly with the blonde beauty of a new leading woman, who will play with him in a picture he is just beginning for future release. This new leading woman is Corinne Griffith, already beloved by Vitaphone fans for her excellent work in feature productions emanating from the Pacific Coast studios of the company at Hollywood, California.

Her first release with Mr. Williams will be in a story the working title of which is "Lincoln-by-the-Nine," a mystery tale, under the direction of Paul Scardon.

ALMA HANLON BUYS A GATLING GUN—PREPARES FOR WAR

Art Dramas Leading Woman Has Practical "Toy"

No baubles, pet dogs, or art objects are being purchased by Alma Hanlon, Art Drama star, these days. On the contrary, she has purchased something which can be turned over to the Government immediately in case of necessity and which meanwhile enables her to prepare herself for helping to defend the nation.

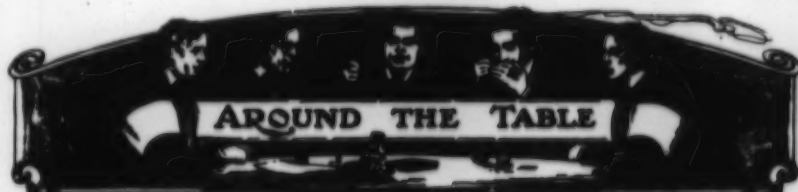
It is a Gatling Gun. It is the latest model, exactly like those used by the Government, and it is in perfect working order. Miss Hanlon knows this, for she practices daily at target shooting. Out in Fort Lee, near the Apollo studios, where the young star is working on "The Great Bradley Mystery," a coming Art Drama, is a clearing in the woods, and here Miss Hanlon spends several hours daily.

A second company of players, headed by Marion Swayne and directed by Joseph Levering, has been organized by Erbograph to produce features for the Art Drama's program, according to announcement made this week by Ludwig G. B. Erb, president of Erbograph.

Work has already been started by this new company on a play written especially for Miss Swayne by the Rev. Clarence J. Harris, the prominent scenario writer.

PHOTOPLAY FEATURES ON THE MARKET

| Date | Title | Famous Players | Star | Company |
|---------|---|-----------------------------|--|------------|
| Mar. 12 | Sapho—Drama | | Pauline Frederick | Columbia |
| Mar. 19 | The Dummy—Drama | | Jack Pickford | Yorke |
| Apr. 12 | Heart's Desire—Drama | | Marie Doro | Popular |
| Apr. 16 | Sleeping Fire—Drama | | Pauline Frederick | |
| Apr. 23 | The Valentine Girl—Drama | | Marguerite Clark | |
| Apr. 30 | Heart's Desire—Drama | | Marie Doro | |
| Mar. 1 | Those Without Sin—Drama | LASKY | Blanche Sweet | |
| Mar. 8 | Castles for Two—Drama | | Marie Doro | |
| Mar. 15 | The Prison Without Walls—Drama | | Wallace Reid and Myrtle Stedman | |
| Mar. 22 | The Bottle Imp—Drama | | Sessue Hayakawa | |
| Apr. 5 | The School for Husbands—Drama | | Fannie Ward | |
| Apr. 9 | The Cost of Hatred—Drama | | Kathlyn Williams and Theodore Roberts | |
| Apr. 12 | Tides of Barnegat—Drama | | Blanche Sweet | |
| Apr. 26 | The Squaw Man's Son—Drama | | Reid, Stedman and King | |
| Mar. 8 | Out of the Wreck—Drama | MOROSCO | Kathlyn Williams | |
| Mar. 22 | The Spirit of Romance—Drama | PALLAS | Vivian Martin | |
| Mar. 29 | As Men Love—Drama | | House Peters and Myrtle Stedman | |
| Apr. 2 | The Bond Between—Drama | | George Beban | |
| Apr. 19 | The Lonesome Chap—Drama | | House Peters and Louise Huff | |
| Mar. 4 | Her Beloved Enemy—Drama | PATHE GOLD ROOSTER FEATURES | Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings | Thasheuser |
| Mar. 18 | Pots and Pans—Drama | | Gladys Hulette, Wayne Arey, George Mario, Kathryn Adams, Grace Henderson, Arthur Bauer, Lord McCaskill | |
| Apr. 1 | Mary Lawson Secret—Drama | | Charlotte Walker, William Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer, Robert Vaughn | |
| Feb. 25 | Crime and Punishment—Drama | Arrow | Derwent Hall Caine and Marguerite Courtat | |
| Feb. 18 | Her Life and His—Drama | Astra | Florence La Badie | |
| Apr. 8 | Mayblossom—Drama | | Pearl White and Hal Ford | |
| Mar. 11 | The Empress—Drama | Popular | Holbrook Blinn, Doris Kenyon | |
| Mar. 25 | Told at Twilight—Drama | Balboa | Baby Marie Osborne, Henry King, and Daniel Giffether | |
| Mar. 12 | Arsene Lupin—Drama | Greater VITAGRAPH V. L. | S. E. INC. | |
| Mar. 19 | Aladdin from Broadway—Drama | | Earl Williams | |
| Mar. 26 | The More Excellent Way—Drama | | Edith Storey and Antonio Moreno | |
| Apr. 2 | Rabette—Drama | | Anita Stewart | |
| Apr. 2 | A Million Bid—Drama | | Peggy Hyland and Marc MacDermott | |
| Apr. 9 | Apartment 29—Drama | | Anita Stewart, Harry Morey | |
| Apr. 9 | Captain Alvarez—Drama | | Earl Williams | |
| Apr. 16 | The Third Party—Drama | | Edith Storey | |
| Feb. 19 | A Square Deal—Drama | BRADY—WORLD | Alice Joyce and Harry Morey | |
| Feb. 26 | A Girl's Folly—Drama | | Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche | |
| Mar. 5 | The Web of Deceit—Drama | | Doris Kenyon | |
| Mar. 12 | A Dancer's Peril—Drama | | Ethel Clayton and Rockliffe Fellows | |
| Mar. 19 | The Social Leper—Drama | | Alice Brady | |
| Mar. 26 | As Men Maid Her—Drama | | Carlyle Blackwell, June Elvidge | |
| Apr. 2 | Man's Woman—Drama | | Kitty Gordon | |
| Apr. 9 | The Family Honor—Drama | | Ethel Clayton and Rockliffe Fellows | |
| Apr. 16 | Forget-Me-Not—Drama | | Robert Warwick, June Elvidge and Henry Hull | |
| Mar. 5 | The Boy Girl—Drama | BLUNN | Kitty Gordon | |
| Mar. 12 | Mutiny—Drama | | Violet Mersereau | |
| Mar. 19 | Polly Redhead—Drama | | Myrtle Gonzalez, Val Paul and George Hernandez | |
| Mar. 26 | The Gift Girl—Drama | | Ella Hall | |
| Apr. 2 | Susan's Gentleman—Drama | | Rupert Julian, Louise Lovely | |
| Apr. 9 | The Pulse of Life—Drama | | Violet Mersereau | |
| Apr. 16 | A Jewel in Pawn—Drama | | Wedgewood Nowell, Gypsy Hart | |
| Apr. 23 | The Girl in the Checkered Coat—Drama | | Ella Hall, Walter Belasco and Antrim Short | |
| Mar. 5 | The Barricade—Drama | METRO PICTURES | Dorothy Phillips | Rolfe |
| Mar. 19 | His Father's Son—Drama | | Mabel Tallaferrro | |
| Apr. 9 | The Power of Decision—Drama | | Lionel Barrymore and Irene Howley | |
| Apr. 16 | A Magdalene of the Hills—Drama | | Frances Nelson | |
| Apr. 30 | The Millionaire's Double—Drama | | Mabel Tallaferrro | |
| Mar. 12 | The Mortal Sin—Drama | | Lionel Barrymore | |
| Apr. 23 | God's Law and Man's—Drama | | | |
| Mar. 26 | The Hidden Children—Drama | | | |
| Apr. 2 | The Waiting Soul—Drama | | | |
| Feb. 19 | The War of Tongs—Drama | UNIVERSAL AND FRATHER | | |
| Feb. 26 | The Girl and the Crisis | | Chinese Cast | |
| Mar. 5 | The Gates of Doom—Drama | | Dorothy Davenport | |
| Mar. 12 | The Girl Who Lost—Drama | | Claire McLowell | |
| Mar. 19 | Border Wolves—Drama | | Cleo Madison | |
| Mar. 26 | The Scarlet Crystal—Drama | | Neal Hart | |
| Apr. 9 | The More Excellent Way—Drama | | Herbert Rawlinson | |
| Mar. 12 | Mr. Dolan of New York—Drama | | Harry Carey and Clair Du Bray | |
| Feb. 26 | The Greater Woman—Drama | MUTUAL—AMERICAN | Jack Mulhall | |
| Mar. 5 | The Girl from Becot's—Drama | | Marjorie Rameau | |
| Mar. 12 | My Fighting Gentleman—Drama | | Ruth MacTammy | |
| Mar. 19 | The Painted Lie—Drama | | William Russell | |
| Mar. 26 | Motherhood—Drama | | Crane Wilbur | |
| Mar. 4 | Betsy's Burglar—Drama | TRIANGLE | Marjorie Rameau | Fine Arts |
| Mar. 11 | A Love Sublime—Drama | | Constance Talmadge | |
| Mar. 18 | A Daughter of the Poor—Drama | | W. Lucas | |
| Mar. 25 | A Woman's Awakening—Drama | | Bessie Love | |
| Apr. 8 | Her Official Fathers—Drama | | Seena Owen | |
| Apr. 15 | An Old-Fashioned Young Man—Drama | | Dorothy Gish | |
| Apr. 22 | Cheerful Givers—Drama | | R. Harron | |
| Mar. 4 | Back of the Man—Drama | Kay-Bee | Bessie Love | |
| Mar. 11 | The Little Brother—Drama | | Dalton | |
| Mar. 18 | Blood Will Tell—Drama | | Enid Bennett | |
| Mar. 25 | The Square Deal Man—Drama | | W. Desmond | |
| Apr. 1 | The Dark Road—Drama | | W. S. Hart | |
| Apr. 8 | Sweetheart of the Doomed—Drama | | D. Dalton | |
| Apr. 15 | Paddy O'Hara—Drama | | L. Glauum | |
| Apr. 22 | The Desert Man—Drama | | W. Desmond | |
| Feb. 19 | The Royal Pauper—Drama | K. E. S. E. SERVICE | W. S. Hart | |
| Apr. 2 | The Law of the North—Drama | EDISON | Francine Larrimore | |
| Apr. 16 | The Builder of Castles—Drama | | Reale Eytton, George Fawcett | |
| Mar. 12 | Little Lost Sister—Drama | SELIG | Marc McDermott and Miriam Nesbitt | |
| Apr. 30 | The Faith of Nancy—Drama | | Bessie Eytton | |
| Mar. 5 | The Trufflers—Drama | Essanay | Nell Craig | |
| Mar. 19 | Satan's Private Door—Drama | | Nell Craig | |
| Apr. 9 | The Trufflers—Drama | | Nell Craig and Sydney Ainsworth | |
| Apr. 23 | Jones' Bubble—Drama | | Bryant Washburn and Hazel Daly | |
| Mar. 1 | Pride and the Devil—Drama | ART DRAMA, INCORPORATED | | |
| Mar. 29 | The Law That Failed—Drama | APOLLO | Alma Hanlon | |
| Apr. 12 | The Great Bradley Mystery—Drama | | Alma Hanlon and Edward Ellis | |
| Feb. 8 | The Accomplice—Drama | WILLIAM SHERRILL | Alma Hanlon | |
| Mar. 26 | The Law That Failed—Drama | U. S. AMUSEMENT CORP. | Jack Sherrill and Dorothy Bernard | |
| Apr. 26 | Auction of Virtue—Drama | | Alma Hanlon and Edward Ellis | |
| Apr. 5 | The Inevitable—Drama | ERBOGRAPH | Naomi Childers | |
| Jan. 25 | Her Good Name—Drama | VAN DYKE | Anna Q. Nilsson | |
| Mar. 8 | The Cloud—Drama | | Jean Sothern | |
| Apr. 19 | One Woman's Ordeal—Drama | | Jean Sothern | |
| Mar. 12 | North of Fifty-three | FOX FILM CORPORATION | Jean Sothern | |
| Mar. 12 | The Siren—Drama | | Dustin Farnum | |
| Mar. 12 | A Tale of Two Cities—Drama | | Valeska Suratt | |
| Mar. 19 | The Blue Streak—Drama | | William Farnum | |
| Mar. 26 | North of Fifty-three—Drama | | Violet Palmer and William Nigh | |
| Feb. 1 | Panthea—Drama | SELENICK | Dustin Farnum | |
| Feb. 1 | The Argyle Case—Drama | | Norma Talmadge | |
| Feb. 1 | The Eternal Sin—Drama | | Robert Warwick | |
| Feb. 1 | The Price She Paid—Drama | | Florence Reed | |
| Mar. 1 | The Easiest Way—Drama | | Clara Kimball Young | |
| Apr. 1 | The Law of Compensation—Drama | | Clara Kimball Young | |
| Mar. 5 | A Poor Little Rich Girl—Drama | AUTOCRAFT | Norma Talmadge | |
| Apr. 2 | Broadway Jones—Com. Drama | | Mary Pickford | |
| Apr. 1 | Patric, "Which Passeth All Understanding"—Pathe | SERIALS or Series | George M. Cohan | |
| Apr. 2 | The Great Secret, "The Struggle"—Metro | | | |
| Apr. 2 | The Golden Eagle Trail, 5th of "The American Girl" Series—Drama—Kalem | | | |
| Apr. 2 | "The Lone Point Feud"—6th of "A Daughter of Daring"—Drama—Kalem | | | |
| Apr. 2 | "The Secret of Borgias"—25th of "Grant, Police Reporter" Series—Kalem | | | |



"I see," remarked the Truculent Poet, over the edge of his ginger beer mug, addressing the other members of the Cornucopia Club who had assembled at the Cafe Nemo. "I see, that the Goldwyn stars have formed a story-telling crew and are swappin' yarns like foremost hands in the Dog Watch."

"How's that?" asked the Man in the Corner.

"Just got a lot of 'em from Brother Warren. Here's one by Jane Cowli: She was in Stratford onct during a jubilee over Shakespeare's anniversary or something. There was an old swab looked like he'd lived there since William's time, comin' along the village street in a smock. I don't know what a smock is, but I suppose it's some sort of contraption like a donkey cart. Anyhow, Miss Jane she stops him an' asks who Shakespeare was, anyhow. The old fellow answered:

"He were a writer, num."

"But what kind of a writer? Did he write stories, or scientific articles, or what? Wherever I look I see things named after Shakespeare."

"Oh," says the villager, "you don't understand who he wuz, I guess—I've heard he writ for the Bible, num."

"You know," remarked the Orator, "it's tough on a screen actor sometimes when he's called on to do a role that is absolutely foreign to his nature. Take Frank Losee, for example. I suppose he's been cast for more mean parts in Famous Players productions than most actors—and his latest is that of a gambler in 'The Valentine Girl,' with Marguerite Clark."

"Frank is a peaceful Yonkers suburbanite and never learned to gamble at anything worse than a church social. They say he's been having an awful time getting used to handling the pasteboards like a professional."

The Poet ruminated a moment: "I reckon," he said finally, "you're right about that. But you see, it's the fortune of most of us in this world to be cast in parts what we ain't suited to. Look at me! By rights I should be master of an Ocean Liner."

"Shouldn't think you'd want to be just now," interrupted the Critic.

"Pshaw!" observed the Poet, scornfully. "I've run into danger afore now, let me tell you. When I was sailing of the *Pardy*, with that bully crew of mine—Pete Milne as first mate; Tom Kennedy as cabin boy; Fritz Tilden as bos'n; Barremore as steward and Ben Grimm as second officer—we had adventures what would make your hair curl. I shall never forget the time we anchored one night to a small island. It was deep water at that part of Huron and we couldn't find bottom, so we just caught the cable around a hump in the island and went to our bunks safe as could be. Next morning I wakes up an' sees we're movin'. I lets out a yell an' the crew came tumblin' up on deck. There was the island travelin' through the water at a mile a minute, dragging us after it. It was a whale we'd anchored to in the darkness."

The looks of pity the others bent upon him had no effect and he slipped contentedly at his ale in the stone mug.

"I have here," resumed the Poet, after a brief silence, "a communication from an anonymous source—leastwise there ain't no name signed to it. I shall turn it over to the orator, him being the scholar of this ship's company, and request him to read it for the club's benefit."

He did so and the Orator read the following:

While rumors of every description fill the ozone, regarding this or that merger, it is stated on good authority that three of Almond's well-known publicity dispensers are about to desert the motion picture industry; throw away their typewriters, carbon paper and adjective book to take up the flour and yeast to become bakers. It is understood that they will specialize in cake and their declaration to follow this new line is due to the high cost of living. For verification of this rumor it would be well to interrogate Bennie Zeldman, the exploiter of Doug Fairbanks; Pete Schmid, who is anxiously awaiting Broadway Jones's premier and Carl Robinson, who is bound

ing from city to city with J. Warren Kerrigan. The last mentioned has been studying the field for cake all over the country and his findings so appeal to the other two that it is said they will join with him in the new enterprise. At least, there must be some truth in it for the trio seem inseparable."

The Poet nodded wisely: "That," said he, "sounds like some of Pete Schmid's own doings. Never was such a chap for advertising Pete Schmid."

"That's what I call unkind," said the Critic. "Look out or I'll get him started after you—and where would you be?"

"Speaking of queer propositions," said the Man in the Corner, apropos of nothing, "reminds me of something I heard the other day from Essanay:

"When Henry Irving Dodge, author of 'Skinner's Dress Suit,' which made such a hit in film form, visited the Essanay studios, George K. Spoor invited him to dinner."

"Back in the dim past someone invented dress suits, but it remained for Henry Irving Dodge to develop the attire to its highest point of efficiency. Therefore, it would be natural to assume that in the line of dress suits Mr. Dodge possessed every model ever constructed. But, no! When he inventoried his baggage there wasn't a dress suit in the outfit. A minor obstacle, however."

"Mr. Dodge promptly phoned Bryant Washburn, hero of the film, and borrowed the original of Skinner's dress suit. It was an excellent fit, Mr. Dodge avers. Nevertheless, Mr. Washburn has had to replace the buttons on the waistcoat."

"Clothes," declared the Poet, "make the man—there ain't any manner o' doubt on that score. I recall when I had a figger that was the envy of the crew. If I put on my Sunday-go-to-meetin' togs, they wasn't a gal in Chicago wouldn't stop an' look back at me sort of regretfully-like. An' when I had on my roustabout duds I couldn't get a kind look from a scrub-woman."

"That led to queer consequences, too. I was all fixed up one Saturday afternoon, fit to kill. We'd just got in from a long trip with a cargo of hides and tallow, an' was anchored off the stockyards. I was anxious to get away, so I puts on my best, as I say, and starts up the street. I had a bright red necktie, a red handkerchief stuck in my pocket prominent-like and I reckon my face was red, too. Well, sirs, a mad cow had broke loose from a yard there an' was chargin' down the street. He saw me an' came at me like a streak o' lightning. I looked for a place to hide an' a door was open leadin' into a private house. I ducks in quick as a wink and shuts the door. It was dark as a pocket where I was, but I hears someone cryin' on the step. If kinder got my goat, so to speak. 'Hallo, aboy there, what's the trouble?' I says. Then I hears a woman scream. 'I thought it was Henry,' she cries, 'who are you?' 'I just jumped in this doorway to escape a passing cow,' says I, polite like. 'But who's Henry?'

"Never you mind," she says, 'Henry is a gentleman. If he finds you here, he'll about kill you.'

"I'm goin' now," I says, soothin' like, because I wouldn't have wanted to hurt her Henry, for worlds. 'But,' says I, gallant, 'I'm a sailor man an' a sailor man alius claims a kiss from a lady in distress what he's rescued.'

"You ain't rescued me," she says, 'you rescued yourself.' 'I says, 'I mean to have that kiss. It's only fair—an' if Henry was here, he'd say the same.'

"Will you go, then?" she asks. I promised her."

"With that she up an' kisses me. Just then a door was flung open an' a voice says: 'Mandy, if you all don't come back upstairs heah an' quit yo' foolishness, I see gwine to everlastingly lambaste yo'!"

"I gave one glance at the lady—she was the complexion of my hat!"

The others gazed solemnly at the Truculent Poet, shook their heads pitifully and arose. The Gentle Critic whistled the death march from Saul and they fled sadly and slowly out of the Cafe, leaving the Poet alone in his glory.

of a Nation" throughout the entire West. The success of that promotion placed the corporation in the front ranks of the film distributors of the United States.

"The Crisis," the country rights of which were acquired by Sherman-Elliott from William N. Selig, will be the first picture to be promoted from the Chicago office. Negotiations now are under way to open "The Crisis" in a Chicago Loop house. Following his opening Sherman-Elliott purposes to retain the State of Illinois showing the picture, as a legitimate production, throughout the State. The rest of the country, now unsold, and which the Sherman-Elliott Company had planned to keep, will be sold on a state rights basis.

With the opening of the Chicago office Sherman-Elliott, Inc., now has its headquarters at Minneapolis with branches at Chicago and New York.

SHERMAN-ELLIOTT OPEN OFFICES IN CHICAGO

Will Exploit Selig's "Crisis" Throughout Illinois

Sherman-Elliott, Inc., of Minneapolis, of which Harry A. Sherman is president, has opened permanent offices at 811 Schiller Building, Chicago. In the future the Chicago office will be the selling headquarters of the State right purchases of the corporation.

The opening of the Chicago office is in line with the expansion policy planned by President Sherman several months ago when the corporation promoted "The Birth

THE BATTLE CRY

for pictures is

Give the Exhibitor Service!



This is exactly what ESSANAY'S cooperative newspaper campaign on

MAX LINDER

IS DOING.

Contracts so far call for \$35,000 worth of Linder newspaper space. That ought to help exhibitors SOME!

Have you booked the Essanay Linder comedies yet?

The second

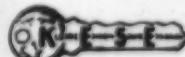
"MAX WANTS A DIVORCE"

is ready for you to see at any K. E. S. E. branch office.



Essanay

1333 Argyle Street, Chicago.



BEN WILSON

STARRING IN THE CLASSIC DETECTIVE SERIAL

"The Voice on the Wire"

15 Episodes. 1st Release, March 12. STUART PATON, Director

Watch for the big feature, "EVEN AS YOU & I" by Lois Weber.

N. B.—Owing to the submarine warfare, Honolulu trip off. Our slogan, "MADE IN AMERICA!" not that we are cowards—just patriots.

UNIVERSAL

FRANCIS J. GRANDON

FEATURE DIRECTOR

FAMOUS PLAYERS-LASKY

"THE DUMMY"

Released March 19th

In Preparation:

MARIE DORO in "HEART'S DESIRE"

Address Marceline Hotel, 183rd Street and Broadway, New York City

BURTON KING

DIRECTING

METRO PICTURES

GAIL KANE

American Film Co.

Santa Barbara, Cal.

THE BIOSCOPE

THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 10s. (Dollars, 2.50)

85 Shaftesbury Avenue

LONDON, W.